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WORK OF ART

Understanding Enterprise & Employability in Art & Design Higher Education

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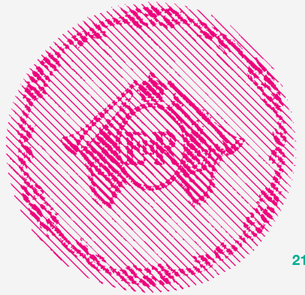

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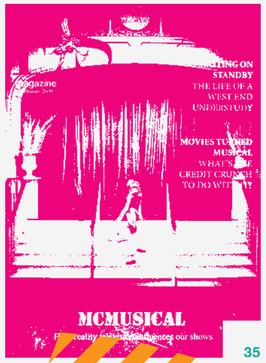

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STUDENT ENTERPRISE & EMPLOYABILITY

‘How teachers prepare people for a lifetime of uncertainty and change and enable them to work with the ever-increasing complexity of the modern world is the ‘wicked problem’ shared by higher education institutions and educators all over the world (Rittel and Webber, 1973).

As well as preparing our students for the world we know, if we accept the moral purpose of making a difference to their future lives, then we also have a responsibility to prepare them for a lifetime of uncertainty, change, challenge and emergent or self-created opportunity.

This means our graduates must be willing and capable of continually learning so that they can adapt to ever-changing contexts.’

Norman Jackson
‘The wicked problem of enhancing graduate impact’
(Kemp and Atfield 2011: vii)

At Student Enterprise & Employability (SEE) we are committed to supporting the whole student experience at the university, be that by providing and integrating enterprise and employability learning, teaching and knowledge within the curriculum, or as part of our students’ broader practice or creative business ideas and development.

We value and support the diversity of practice and motivations of our students and graduates. We want them to profit from their own creativity and ideas by developing their practice and businesses, whether that is for-profit or for broader social, ethical and environmental purposes.

We use our expertise, resources and networks to help UAL’s students and graduates make, take and connect to ideas, opportunities and networks so that they can go on to be successful creative professionals and world-leading innovators, practitioners, employees and entrepreneurs.

http://see.arts.ac.uk/

Stephen Beddoe
Director
Student Enterprise & Employability (SEE)

115 Staff

25 Interviews

12 Vignettes of Curriculum Practice

12 Disciplines, Schools, Programmes

7 Focus Groups

4 Colleges

INTRODUCTION

‘In the early 1940s, the great critic and poet Herbert Read wrote an important book called Education Through Art. In it, he made the key distinction between teaching to art, and teaching through art.

Teaching to art meant the professional education of the artist: teaching someone the skills and attitudes of becoming an artist. That aspect of art education, he said, was widely understood.

Teaching through art meant teaching a series of related conceptual and physical skills through the medium of art: problem solving, resourcefulness, independence of mind, flexible thinking, preparation for an unpredictable world.

Herbert Read concluded that the very best form of art education should combine the two – teaching to art and teaching through art.’

Christopher Frayling ‘To Art and Through Art’
(Farthing & Bonaventura 2004: 39)

We see enterprise and employability as an important part of ‘teaching to art and through art’, not replacing teaching but as a part of art and design practice. The embedding of enterprise and entrepreneurship should not result in neglect of either the conceptual or applied aspects of the subject area, but rather should aim to complement the curriculum and make it relevant to students’ aspirations (QAA, 2012: 22).

This publication has been created to support learning and teaching in enterprise and employability within art and design higher education. It is informed by University of the Arts London’s Enterprise and Employability Landscape Review Relating to Teaching and Curricula in Art and Design 2012.

‘The Landscape Review’ was commissioned by Student Enterprise & Employability (SEE) to open a dialogue on how enterprise and employability is understood across the University of the Arts London, specifically how enterprise and employability are perceived across colleges, courses and disciplines, and how they are designed into course curricula.

We did the review in collaboration with Colleges:

- To understand and articulate what enterprise and employability means in a creative higher education
- To examine what enterprise and employability looks like in learning and teaching practices across colleges and disciplines
- To inform a baseline practice of enterprise and employability within the curriculum at UAL

We listened to staff on how enterprise and employability can be approached within art and design curricula and therefore, lead with staff voices throughout this publication. We hope by sharing what enterprise and employability looks like in practice we can engage in discourse, develop an understanding across disciplines and use these aspirations to develop future strategies across UAL and within art and design practice.

Cara Lee Roth
Educational Developer
Student Enterprise & Employability (SEE)

PARTICIPANTS

Camberwell College of Arts

‘Camberwell Press is located within a studio as part of a programme so that it can offer to a wide student cohort. They are now quite visible and more a part of the teaching environment. It feeds back into the student experience in a live environment, is fairly simple to organise, and resolves the issues around placements.’

Natalie Brett:
Head of London College of Communication

Darryl Clifton:
Design Programme Director & Course Leader, BA (Hons) Illustration
Jocelyn Cuming:
Course Leader, FdA Conservation: Book Arts and Pathway Leader, MA Conservation: Books/Archival Material

‘CCW has very dedicated teaching staff who work extremely hard to provide innovative and exciting learning units that have real connections to E&E; these are useful experiences for students and serve to inform them about their practice as well as enabling them to acquire necessary skills. I did not realise how much is going on! Course leaders and course staff all work together to organise contacts, projects, events and meetings with industry partners in a continual effort to ensure their courses continue to be sustainable, forward thinking, attractive to potential students and parents, and (therefore) marketable in today’s educational economic climate.’

Yvonne Kulagowski:
Academic Leader, Context, Fine Art, Design and Conservation BA MA FdA

Peter Nencini:
Senior Lecturer, BA Illustration

‘Entrepreneurial skills are absolutely essential to be a fine artist’.

Tamiko O’Brien:
Associate Professor
Associate Dean and Head of School of Art, The Cass, Faculty of Art, Architecture and Design
London Metropolitan University

Rob Sollis:
Senior Lecturer, BA Graphic Design
Dan Sturgis:
Programme Director, BA Fine Art & Course Leader, BA Painting
Tracy Waller:
Course Leader, BA Graphic Design

‘This Landscape Review is long overdue and massively needed. £9000 a year gives us the opportunity to really look at how we prepare our students for what must be a pretty terrifying post-graduation world. To do this, in my opinion, we need to engage in a fundamental review of what we do in order to better prepare our students for what is an ever-changing employment landscape. I worry that what we will end up doing is talking about placements and live projects, when what we need to do is think about how everything we do relates to employability and enterprise.’

Derek Yates:
Course Leader, FdA Graphic Design and FdA Illustration

Chelsea College of Art and Design

Lorna Bircham:
Senior Lecturer, MA Textiles
George Blacklock:
Dean
Robin Jenkins:
Lecturer, BA Interior Spatial Design
Martin Newth:
Programme Director, BA Fine Art

‘In short, my role (as Course Leader) is to critically engage others and to make things happen. To talk about practice but in many different ways, sole practitioner, the partnership, the collective, the think-tank, all these different kinds of ways that people can act spatially… it is about exploration, experimentation and risk-taking.’

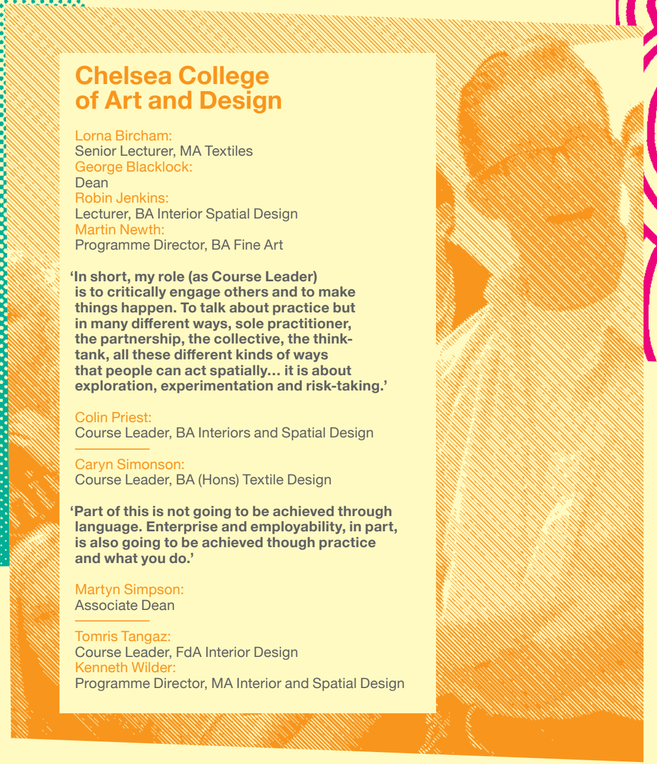
Colin Priest:
Course Leader, BA Interiors and Spatial Design

Caryn Simonson:
Course Leader, BA (Hons) Textile Design

‘Part of this is not going to be achieved through language. Enterprise and employability, in part, is also going to be achieved though practice and what you do.’

Martyn Simpson:
Associate Dean

Tomris Tangaz:
Course Leader, FdA Interior Design
Kenneth Wilder:
Programme Director, MA Interior and Spatial Design



Wimbledon College of Art

‘A proposal could be for an enterprise and employability liaison group. This group could have the remit to define sufficiently a longer-term view and vision of capacity of industry contacts and income generation with a wider view. Sometimes you have to step back, take a breath and see a longer-term view.’

Simon Betts:
Dean

Edwina Fitzpatrick:
Course Leader, MFA Fine Art
Derek Harris:
Pathway Leader, BA (Hons) Fine Art, Painting
Grant Hicks:
Acting Pathway Leader, BA (Hons) Theatre and Screen, Set Design for Screen
David Horn:
Senior Lecturer, FdA Theatre, Lighting Design and Practice
Allan Sly:
Senior Lecturer, BA (Hons) Theatre and Screen – TASE
David Webster:
Associate Dean
Sarah Woodfine:
Pathway Leader, BA (Hons) Fine Art, Sculpture

PARTICIPANTS

Chelsea Camberwell Wimbledon CCW

Elizabeth Cameron:
Business Relationship Manager,
CCW Enterprise Collective
Hannah Clements:
Student and Graduate Development Officer,
Student Enterprise and Employability (SEE)
Annick Collins:
Business Relationship Manager,
CCW Enterprise Collective
Mark Constable:
Associate Dean of Quality
Alanah Cullen:
Head of Enterprise, CCW Enterprise Collective
Hannah Fitzgerald:
Student Recruitment Manager, External Relations

'The transferability of skills can often be overlooked in the context of Fine Art. The kinds of skills students are learning are surprisingly applicable to other areas. The skills I am referring to touch particularly upon the contemporary patterns of employability and the growing importance of the process of building up portfolios of projects. It's not like the past. Most people coming into the creative and cultural industries do not go to one job; they will typically have many jobs, and so develop a portfolio of projects where they will be nurturing different opportunities that will be developing at different speeds. Understanding those new patterns and thinking about them in relation to curricula might be something that shifts people's sense around the discussion of what enterprise and employability might consist.'

David Garcia:
Dean of Graduate School

'Rather than saying I hope it works out, you say no, we are going to need these skills to work on the project and you build them into the curriculum.'

Malcolm Quinn:
Associate Dean of Research, CCW Graduate School

Sian Stirling:
Head of External Relations
Matt Tillett:
Marketing / Web Co-ordinator, Communications

Central Saint Martins College of Art and Design

'Students need to understand that their intellectual property is their capital in the employment market. Therefore, it is important that they understand their rights, and that they have the appropriate skills and knowledge to manage this intellectual property. We're clearly not getting that right in terms of taught curriculum at the moment across all subject areas.'

Jonathan Barratt:
Dean, School of Communication, Product and Spatial Design, and College Dean for Student Support & Access to Higher Education

Amanda Bright:
Associate Dean, HE Development
Caroline Broadhead:
Course Leader, BA Jewellery Design;
Programme Director, Textiles and Jewellery Stage 2
Caroline Dakers:
Course Leader, BA (Hons) Criticism, Communication and Curation

'I think it's probably amongst the most important thing that we're doing. The Landscape Review is bringing enterprise and employability right into the heart of the conversation. It has the potential to do something incredibly important and worthwhile if it is plugged into the curriculum and the culture of learning and teaching.'

Mark Dunhill:
Dean, School of Art

Tim Hoar:
Associate Director of Enterprise and Innovation

'Entrepreneurial means having the initiative, the 'will' to come up with modes of engagement.'

Pablo Lafuente:
Pathway Leader, MRes Art: Exhibition Studies

Jane Lee:
Course Leader, BA (Hons) Fine Art and Programme Director, Fine Art
Andrea Lloy:
Acting Course Leader, MA Communication Design
Alex Lumley:
Associate Dean of Learning,
Teaching & Student Support

Geoffrey Makstutis:
Course Leader,
BA (Hons) Architecture: Spaces & Objects;
Programme Director, Spatial Practices
Jonathan Martin:
Director, Drama Centre London,
Centre for Performance
Maria Nishio:
Placement Tutor, BA Fashion
Anne Odling-Smee:
Associate Lecturer, MA Communication Design
Victoria Salmon:
Associate Lecturer, MA Communication Design

'Our externally sponsored projects on undergraduate and postgraduate courses work very well within the curriculum because we have an effective model for developing them. We only accept them if they fit in with the curriculum. We find industry partners are usually quite amenable to having their projects slightly modified to meet their needs and the course's needs, and we explain that very early on in the process. They don't get to a meeting with a course director without understanding that they've got to meet some hurdles to be accepted and be part of helping the students to achieve the learning outcomes of that particular unit. We're embedded into the courses in terms of bringing the money in, but we're not fully embedded in terms of what we see about future industry needs and how they could benefit learning processes.'

Dani Salvadori:
Director, Enterprise and Innovation

David Scothron:
Acting Course Leader, BA (Hons) Product Design
Anne Smith:
Dean of School of Fashion and Textile Design;
Research and HE Development

'There is a wealth of enterprise and employability activity which is virtually hidden from view that merits a far wider audience. I was largely unaware of a great many truly inspiring projects. The range of enterprise and employability activity is more diverse than I had appreciated; especially noticeable is the growth and sophistication of socially engaged projects. The role of students in pushing this agenda shouldn't be underestimated when planning the curriculum. The question of 'top-down' or 'bottom-up' approaches to initiating projects has surfaced repeatedly.'

Tim Sokolow:
Academic Co-ordinator Student Support

London College of Communication

‘We should transfer our skills to other sectors that are looking for those creative skills because that’s how innovations are made.’

Karin Askham:
Dean, School of Media

‘LCC is light years ahead of other art institutions that are still grappling with the terms employability and enterprise and feel uneasy about this type of engagement and that it doesn’t fit into the institution. LCC has a lot of support for the students in this area.’

Rachel Bilson:
Market Research and Projects Manager,
Enterprise Department

Debbie Blandford:
Associate Lecturer, BA (Hons) Interior Design
Paul Bowman:
Course Leader,
BA (Hons) Illustration and Visual Media
Tony Braithwaite:
Course Leader, FdA Surface Design
Beverley Carruthers:
Course Leader, BA (Hons) Photography

‘The things happening outside of the curriculum tells you that people don’t feel comfortable about having the freedom to make them within the curriculum. How inclusive is that if you have students who are struggling to actually do the curriculum because they have part-time work or caring responsibilities? If we are delivering all these projects outside of the curriculum, we are privileging students who have the time and the money who can afford to take up the opportunities.’

Jason Copley:
Associate Dean, Learning and Teaching;
Programme Director for Creative Enterprise
Courses (Media)

Silvia Grimaldi:
Course Leader, BA (Hons) Graphic Product Innovation;
Senior Lecturer, Design

‘This idea that if you are seen to be linked to industry that you are somehow good, but really it’s pedagogy that is the most important. It made me think more about enterprise, not just as a subject but as an approach.’

Ellen Hanceri:
Senior Lecturer, BA Surface Design

Penny Hilton:
Course Leader, MA Graphic Moving Image
Mary Lee-Woolf:
Associate Lecturer,
MA Media Communication and Critical Practice
Valerie Mace:
Course Leader, FdA Graphic and Spatial Communication;
Course Tutor, ABC Diploma Interior Design
John McDonald:
Business Development Manager,
Enterprise Department
Chris Petter:
Course Leader, BA (Hons) Sound Arts and Design
Tony Pritchard:
Course Leader, Postgraduate Certificate and Diploma,
Design for Visual Communication
Elizabeth Rouse:
Former Head of College
Darren Raven:
Course Leader,
BA & FdA Design for Graphic Communication
Nicky Ryan:
Programme Director,
BA (Hons) Spatial Design Spatial and Surface courses

‘Student numbers are always an issue as it is difficult to have one to one development time. The numbers also limit getting work placements or assistantships for every student across Photography, Sound Arts and Design and Animation.’

Dallas Seitz:
Associate Lecturer, Media

Tim Shore:
Programme Director, BA (Hons) Animation (top up)
Sarah Temple:
Co-ordinator, Industrial Placements, Design
Sue Westergaard:
Senior Lecturer, BA Surface Design
Susi Wilkinson:
Senior Lecturer, BA (Hons) Animation (top up)
Lawrence Zeegen:
Dean, School of Design

PARTICIPANTS

London College of Fashion

Jonas Altman:
Director, Fashion Business Resource Studio (FBRS),
Enterprise and International
Sally Bain:
Senior Lecturer, DIPS Co-ordinator,
School of Management and Science
Chitra Buckley:
Course Leader, MA Fashion Entrepreneurship
Hannah Clayton:
Director, Internal & External Communications
Catherine Dearden:
Placement Broker,
Fashion Business Resource Studio (FBRS)
Anne Emblem:
Senior Lecturer, Tutor,
School of Management and Science
Pauline Franckel:
Dean, School of Media and Communication

‘Students who are really engaged turn up and the ones who really need it often don’t. You have to embed it into the curriculum, not an additional, not an add-on, and flag up what the value is to students.’

Julia Gaimster:
Associate Dean, Graduate School

Darla Gilroy:
Associate Lecturer, School of Design and Technology
Tony Glenville:
Creative Director, School of Media and Communication
Dan Henderson:
Programme Director,
School of Management and Science
Ellie Herrington:
Head of the International Student Experience;
Lecturer

‘Having the aptitude to be an ‘intrapreneur’ is often overlooked when we look at graduates engaging with enterprise. Many companies, particularly those involved in forward thinking high-tech and creative industries, have benefitted immensely from allowing their employees to be ‘intrapreneurial’ - perhaps where up to 20% of their time is working on their own projects, by giving time to innovate, to take risks, develop new ideas, and so on; in fact, to be entrepreneurial but within a corporation utilising its resources to make things come true! Without doubt, graduates from UAL more than most, are best equipped to have highly successful intrapreneurial careers.’

Andrew Hughes:
Dean, School of Management and Science

Alison James:
Academic Head of Learning and Teaching

Polly Kenny:
Lecturer, School of Design and Technology
Rob Lakin:
Director of Part-time Programmes,
School of Management and Science

‘The freelance economy is growing offshore, if we really want to serve our students in three years’, five years’ time then we really have to make sure they have a far better capacity to survive in a freelance world - as a global player.’

Wendy Malem:
Dean of International Development, Graduate School

Chrissy McKean:
Senior Lecturer, School of Management and Science
Paul McNicoll:
Dean, School of Design and Technology

‘Students’ future employability is enhanced by working with a global corporate client, whilst also offering valuable fresh insight into new and emerging markets.’

Maggie Norden:
Programme Leader,
School of Media and Communication

‘Synthesised thinking between students’ creative output and consideration of global industries ‘opens up’ potential markets and allows students to see beyond the normal parameters of traditional fashion centres and think long-term about their careers in a wider sense.’

James Pegg:
Senior Lecturer, Fashion Design Technology:
Womenswear, School of Design and Technology

Heather Pickard:
Director of Programmes,
BA (Hons) Fashion Management,
School of Management and Science
Lesley Raven:
Outreach Project Co-ordinator
Claudine Rousseau:
Course Leader, BA (Hons) Fashion Sportswear,
School of Design and Technology
Claire Swift:
Programme Director,
BA (Hons) Fashion Design Technology:
Womenswear, School of Design and Technology

‘The key is to measure the impact. What is that impact on our delivery and how has it enhanced students’ capacity to get employment and to be enterprising? It’s not just about getting the students a job; we need to ensure our employability provision produces informed individuals who are self-reliant and able to plan and manage their own careers beyond higher education.’

Clare Tristram:
Employability Manager,
Fashion Business Resource Studio (FBRS)

Glenn Waldron:
Pathway Leader, Course Lecturer & Tutor,
Postgraduate Portfolio
Anna Watson:
MA Course Leader, Graduate School
Nilgin Yusuf:
Course Leader, Academic Manager,
Postgraduate Certificate Fashion
& Lifestyle Journalism

SUMMARY

Understanding the language and terminology of enterprise & employability

To replace the terms enterprise and employability with the term ‘professionalism’ may not encompass enough of the meaning associated with employability, or the cross over with enterprise. Professionalism is but one aspect of being employable and enterprising.

Enterprise and employability skills allow students to follow their aspirations and to take the initiative: to aim high rather than fitting in. It is not just about getting a job or starting a business; it is also about having the skills required to develop a (successful) career and a positive mindset as well as confidence in one’s abilities and an understanding of self-worth.

The value of risk taking

A significant difference between actual enterprise and employment and academic projects is the freedom to take risks on academic programmes.

If we encourage students to take risks and experiment, and learn from their mistakes, we must be sure to recognise ‘failure’ as part of the iterative process and the experimentation criterion.

Creativity

Our unique product is creativity. Emphasis must be retained around creativity in learning and teaching of enterprise and employability. The way in which enterprise and employability skills are taught should synthesise thinking between the students’ creative output, technical skills and business acumen. A good way of exploiting these transferrable skills is to apply them while collaborating with other disciplines as part of the delivered curriculum.

Fundamental to enterprise and employability is to be socially, economically and globally aware. This makes up part of the student journey towards awareness, resourcefulness, confidence and creativity; developing a sensitivity to the world in which they practice and finding their way in it. Indeed, many of our graduates go on to rewarding careers in the public, charity and social sectors.

Diverse student journeys

The real issue may not be in addressing differences between disciplines as much as it is in addressing the differences between individual students.

Students do not approach their learning in a linear fashion; rather their journey may pass through different stages and may engage with different stages simultaneously. Individual students are likely to have diverse starting points and transition points into the future.

Collaborative learning

Learning with groups of students or disciplines puts a student’s own practice into relief and requires key enterprise and employability skills such as emotional intelligence, self-efficacy, team-working and communication. Collaboration can also demand enterprise skills such as the development of networking skills.

Fostering models of collaborative learning and teaching supports new types of understanding, cognitive skill, application and provides a context for knowledge exchange within the student community and across disciplines.

Working with Industry

Students build a practical knowledge of their industry or sector through contact, so the University needs to be open to industry’s influence on course content and delivery. The priorities of education rightly influence industry expectations, and opportunities are available for industry to feed back into the curriculum.

Issues around building commercial opportunities into income-generating opportunities are complex for staff. It is not only about money, but also about resource development, accessibility and time. Sometimes it is more beneficial for a course to nurture a long-term relationship that can encourage a rolling programme of opportunities.

Extra-curricular

When enterprise and employability is embedded into the curriculum, it can springboard interest toward extra-curricular support. By embedding into the curriculum it can make students aware of learning opportunities for enterprise and employability that are available beyond the taught learning environment.

Extra-curricular activity in relation to enterprise and employability is highly valued but inadequately supported, often due to a premium on staff time, financing and monitoring and evaluation.

Supporting and recognising staff contribution

Academic staff work extremely hard to deliver excellence in learning and teaching to maintain successful partnerships that enhance employability and enterprise opportunities for their course and students. The majority of successful industry partnerships arise out of a lot of hard work from key members of staff; for example making the initial contact and maintaining these professional relationships, which benefit students during study and after graduation.

Our academic staff, including Associate Lecturers, are an incredible resource, which the University needs to recognise and value by way of sharing their expertise.

KEY RECOMMENDATIONS

Curricula

Teaching, learning and assessment should be constructively aligned. Assessment methods should allow students to demonstrate the attainment of specified learning outcomes. We need to be sure the language we are using is understood by all when defining these categories of enterprise and employability and articulating learning outcomes so that students understand clearly what is expected of them, particularly when experimentation, flexibility and adaptability are key outcomes.

Courses across the University need to be explicit about the outcomes we hope to achieve; therefore, enterprise and employability need to be embedded into the curriculum, for example, in unit briefs and new course materials, and time taken to explain the relevance of enterprise and employability to students' future careers.

Academic staff and students are very positive about course collaborations, but feel limited by university policies. Individual course curricula and programmes, and unit learning outcomes can be very different and seem prohibitive. There is an appetite for cross-curricular collaboration at UAL that extends beyond the colleges, which is sometimes hampered by organisational structural issues.

There is confusion as to what resources are available to support academics in their delivery of enterprise and employability. Students are confused as to where to go for guidance to support their learning. Academic and enterprise and employability support staff need to come together in an open forum whereby shared practice can contribute to curricula activity and support a clear and consistent message about employability and enterprise to students.

Creating a cross-disciplinary working group across UAL could explore opportunities for collaborations (within and outside the curriculum), and enable academic and support staff to spot emerging themes and trends in enterprise and employability. The working group would also provide an opportunity to share resources, key contacts and communicate and disseminate projects, to benefit both students and staff in their efforts to embrace enterprise and employability within curricula. The working group should involve course leaders, associate lecturers and college enterprise and employability units.

College timetables can be inflexible to the extent that they inhibit external partnerships. In such cases it is simpler to place these opportunities outside the curriculum. The nature of these activities means that they cannot be planned into the curriculum, nor can they be relied upon to deliver the learning outcomes within a unit. The contribution of such activities to the enterprise and employability development of students is greatly valued, but doesn't necessarily translate to corresponding academic credit. As such, it is viewed as extra-curricular. In fact, these activities often overlap with the core curriculum and align with learning outcomes; however because they are perceived as extra-curricular they are often inadequately supported. Such activities need equivalent planning, monitoring and evaluation as core curriculum projects.

Further research into extra-curricular learning and teaching could explore the range of current staff and student-led initiatives, either wholly outside and/or overlapping with the core curriculum; outcomes might include practices in monitoring and assessment of enterprise and employability elements and how activities can be supported outside of the core curriculum.

Enterprise and employability skills prepare students for a broader context, whether self-employment or conventional work. They must also be transferrable to other career paths, so students leave knowing how to practise professionally in the broadest sense possible. The University has much to gain from developing further links with industry and the creative and culture sectors, the ultimate employers of our students. While University priorities should continue to influence industry expectations, appropriate opportunities can be created for industry and other sectors to feed back into the curriculum to engage students with enterprise and employability agendas and help them build a practical knowledge of the contexts in which they will work. Involving employers and industry demonstrates commitment to embedding enterprise and employability within the curriculum, and can help staff with limited time and curricular space.

Further university consultation with industry could inform teaching and guidance, including bespoke training which we should then offer future full or part-time students. Seeking advice from industry and other sectors on the crafting of courses to enable us to teach creativity and maintain the technical abilities could be aided by involving external examiners from both academia and industry.

Staff

There is a need to resolve organisation and management issues that would help facilitate further collaboration. An in-depth understanding of what is required by academic staff, and an understanding of the importance of time issues related to delivering on external projects, are essential to support development in this area.

Course, college and university-wide strategy development is needed to support a structure for delivering projects and activities inside and outside of the curriculum.

Support at university strategy level is vital. As part of an assessed unit, processing Health and Safety and insurance for work placements and live projects are complicated and time-consuming for academic and administrative staff. There does not appear to be a definitive UAL agreement on a central policy, and courses need to be able to access expert UAL support that is tailored to their needs. The bureaucracy involved is restrictive and is therefore preventing a valuable learning experience being included in more course curricula, assessed and ultimately used for course, college and UAL promotion. If more courses are to include and assess placement in their curriculums UAL must provide specialist staff who are trained to advise appropriately on Health and Safety, insurance and legal matters.

It is essential to communicate this kind of support to staff so that they know how and where to access resources and support. College and UAL legal staff should create the necessary Health & Safety and Insurance documents needed to set-up placements and projects with industry providers to support and enable academic staff in delivery.

Staff need to feel valued and listened to. There are a lack of opportunities to share staff and student achievement in enterprise and employability.

Setting up regular forums, 'show and tell sessions', and extended UAL cross-disciplinary networks where staff can share and be supported would help to build a shared research culture, allow freedom for experimental approaches and promote or facilitate cross-teaching between disciplines. Sharing practice would also help publicise UAL achievements and the value of our Creative Capital.

Funding support for a 'buy-out' of teaching time is necessary to enable staff to innovate and use their expertise to establish new partnerships and projects and investigate course curriculum development.

In collaboration with CLTAD, SEE will be developing a curriculum development funding scheme to support staff at UAL who are interested in developing educational opportunities for their students that respond to learning and teaching strategies in development of enterprise and employability within curricula.

In addition, there is also a need for simple and transparent systems where staff can gather and access information on available funding and support for projects.

The creation of a funding map could enable staff to access and share information and opportunities.

Students

There is limited understanding of student perceptions of enterprise and employability. Extensive activity is taking place within and outside of the curricula, but there is limited tracking of the effectiveness of these activities. Student understanding of the links between academic learning and employability attributes is not being measured. By reflecting on students' understanding, the curricula will be better equipped to engage with students in a more meaningful and effective way.

Further research is needed into student understanding of enterprise and employability to ensure that curriculum delivery is aligned to student and graduate expectations, needs and aspirations. A university-wide research project would inform curriculum development, understanding of attendance and engagement of students, and inform support networks and delivery for SEE and college enterprise and employability units' delivery.

The learning and teaching of enterprise and employability skills in the curriculum should reflect the diversity of the student population via experiential learning opportunities that engage and enhance students' abilities and skills, set within a meaningful and relevant context.

Organising study support workshops for students along cognate enterprise and employability themes could be developed in collaboration with SEE, college staff and enterprise and employability units. Proposals for Employability & Enterprise Week events at each college could be developed to showcase courses, student work and industry partners.

UAL graduates are offered support for three years after graduation, via Commonplace, Artquest, Own-It and SEE. There are examples of many courses utilising their alumni networks at special events and as mentors, but many staff members are frustrated about limited support for staying in touch. It is essential that we have a reliable and simple system to maintain contact with our alumni to inform them of opportunities and to ask for their continued engagement with the course.

Staff suggested that the colleges/UAL develop reliable ways of maintaining contact with students after graduation, and a more localised processing of student exit data to ensure information is accurate and current. The introduction of Alumni Days and events supported by SEE in conjunction with staff would also benefit all courses.

HOW ARE THE TERMS ‘ENTERPRISE & EMPLOYABILITY’ INTERPRETED IN CREATIVE DISCIPLINES?

‘Knowing your value, contributing confidently, team working, all those things underpin your professionalism along with your making skills.’

Tutor, Wimbledon College of Art

The Language of Enterprise & Employability

The terms ‘enterprise and employability’ were not found in many of the course handbooks that were investigated for this research; alternative terms are in use, most commonly relating to professionalism. Professionalism is a term often used, and is often being assessed across academic units.

‘I could throw them both out and use one term which is professional practice, encompassing all of those things.’
Tutor, Central Saint Martins College of Art and Design

‘Employability implies an employer and within a fine art context this is wrong; the idea of fine art is set in a practice which is about self-employment which, perhaps crosses lines in vocational and professional as an artist’s career develops, is not captured in that word.’
Tutor, Camberwell College of Arts

It is fair to say, however, that staff recognised the terms; they could easily connect and give examples of course content and teaching and connect student learning to the two terms. It is not just about getting a job but also having skills required to develop a (successful) career and a positive mindset as well as confidence in one’s abilities and an understanding of self-worth.

The ability to practice professionally was thought by some course leaders to be an over-ambitious definition of enterprise and employability within some courses. To replace enterprise and employability with the term ‘Professionalism’ may not encompass enough of the skills associated with employability or the crossover with enterprise; ‘Professionalism’ is but one aspect of being enterprising and employable.

‘It just depends how you define employability. Illustrators who are employed on a freelance basis, artists commissioned to make work; is that not employment?’
Tutor, Camberwell College of Arts

Employability is a word that has a variety of meanings; in simple terms, it is about providing students with the key skills that will enable them to understand how their chosen field or industry operates. However, there are more complex views such as empowering students, so they automatically enquire and investigate within the course (and industry), and encouraging students to make use of their analytical skills as well as transferability of their skills and thinking.

‘When you say the word collaboration to someone, every single person will have a different definition. Employability to me means that a graduate is investible, but you can’t say investible enterprise because it is too difficult to define.’
Business and Enterprise Director, Graduate School, London College of Fashion

The language used is not consistent across teaching and therefore, this misalignment is affecting how curricula are being taught. If constructive alignment is critical to best teaching practice, then a common shared language of enterprise and employability is essential.

‘Sometimes PPD and Enterprise, Entrepreneurship and Employability are all conflated as one thing, but I think there are subtle differences between them. For me, PPD encompasses all kinds of lifelong and lifewide capabilities, aspirations and values, which may inform enterprise, entrepreneurship and employability, but is not just limited to professional and work-related domains.’
Alison James, Academic Head of Learning and Teaching

We need to be sure when defining these categories that the language we are using is understood by all. Personal and Professional Development (PPD) is often used alongside terms such as Enterprise and Employability, and Professionalism. PPD does include creating career or professional trajectories, and incorporates Personal Development Planning (PDP), the reflective, planning and evaluative process that helps students understand how to get to their chosen destination.

Learning about and experiencing enterprise and employability whilst still at university can have several benefits. It gives students awareness of alternative career options and confidence that they can set up their own business or social enterprise, or seek various forms of employment.

Enterprise skills are also useful to those in employment, or those who will become self-employed and work on a freelance or consultancy basis, helping to develop a ‘can-do’ confidence, a creative questioning, and a willingness to take risks - important to provide readiness for a rapidly changing economy, and to enable individuals to manage workplace uncertainty and flexible working patterns and careers (Hannon 2006: 296-308).

Teaching, learning and assessment should be constructively aligned (Biggs 2003). Assessment methods allow students to demonstrate the attainment of specified enterprise and employability learning outcomes. We need to be sure the language we are using is understood by all when defining these categories of enterprise and employability and articulating learning outcomes so that students understand clearly what is expected of them, especially when experimentation, opportunity focussed, self-awareness and attuned to the business environment are key outcomes.

BA (Hons) Illustration

Unit: 8 Channel & Comic
Year 2 and Year 3

Darryl Clifton
Design Programme Director & Course Leader
Peter Nencini
Senior Lecturer

Camberwell College of Arts

‘As a team of academics we spend a great deal of time unpacking what is meant by both terms, particularly employability, which is a politically loaded term. In terms of the course and its philosophy, we aim to foster a critical approach to the work that one produces as well as the content that drives it and the context in which it exists. These factors wrap around notions of “employability” and “enterprise”.’

Darryl Clifton
Camberwell
College of Arts

Background

In terms of how you help people to prepare for a broader context, whether self-employment or conventional work, is to be reflective in your approach towards the content that is acted out through the course. We are constantly trying to reflect, not trends necessarily, but shifts in the paradigm of what illustration practice is.

It’s not just about sniffing out funding streams but about trying to build a reputation across the various practices in the Design Programme. We also want to see what contribution creative visual communicators, product designers and makers, those who define experiences and environments, can make; how they are able to work alongside scientists, engineers, mathematicians and technologists in order to make a whole experience as opposed to just the superficial brand or image.

Design and Approach

There is not a discrete curriculum component that addresses enterprise and employability; the idea of context and application are embedded within all Units across the three years to some degree or other.

We have had numerous discussions with the students and staff through ‘key ideas’ symposia and other informal discussions, that address head-on what employability means, and the consensus from employers and students is that there is not one really; trying to create a list of key hard/soft skills that an illustrator/designer needs is not possible. As a result, legislating for this through the development of the curriculum is very difficult. We have, therefore, tried to adjust our thinking and see all projects and experiences on the curriculum as opportunities to develop relevant ‘skills’ or qualities. Another way of describing what we are talking about is disposition and qualities (Barnett 2011).

In 3rd year, projects are written by the representatives from the companies and do not follow the standard format in order to distinguish it from the projects generated by the academic team. This is done intentionally to give the projects a ‘real world’ authenticity. It does not necessarily mean that the projects are more clear, valid or important. However, in some ways a lack of clarity requires the analytical and negotiating ‘soft’ skills that will stand graduates in good stead in the ‘real world’ (an inadequate and disingenuous term!). It is very difficult to quantify these particular developments; they (the so-called soft skills) manifest themselves over time and through the various, and often highly personalised, interests of the individual.

Challenges and Implications

The significant shift across the entire sector is the introduction of the full fee. This change is having a rapid and dramatic effect on the way we are all thinking about the provision that we are making. One of the critical choices that we have to make rests upon our collective attitude to educational philosophy and what that constitutes. Within art and design schools we exist within a paradox: we are involved in education that is happening through (often) vocational and practical subjects.

The fundamental limitation to this process is the soon to be dominant culture of educational commodity in an increasingly corporatized university. The impetus driving us towards quantifying all aspects of the educational process mean that the more sophisticated, personalised, educational processes that have been developed will struggle to find support or a level of understanding in our potential applicants.

The potential problems really arise from the praxis between ‘industry’ and education. As educators, we are trying to help students prepare themselves – so we still have reservations about cultivating projects with external organisations, as they are very particular and ‘bespoke’ and can ultimately be disingenuous.

If students are not prepared properly they may interpret one way of working as the only way of working so reflection and some sort of discussion after the fact is profitable. So the limitations really orbit around the nature of the projects and the change in expectation on the part of the students.

Outcomes

‘We collaborated with Graphic Design because we wanted to create a micro-cosmic version of what happens outside in terms of the roles they might adopt in a project. There are always teething problems, but for the first time our cohort were working as illustrators, but also art directors, script writers, directors of photography, prop builders, and it really changed their perception of what they might do later down the line.’
Peter Nencini

Future Developments

As an academic team we made a decision to re-invigorate Camberwell Press a couple of years ago, with a revised remit and a very particular set of aims that attempted to address the difficulties that we were encountering on support for research activity and to establish the Press as a vehicle for output across the staff student body.

In addition we wanted to give the students an interim experience, working on live projects in varying capacities, as designers and editorial staff. Since then we have produced numerous modest publications, worked on the promotional material for internal and external shows, hosted a very successful workshop/exhibition event called ‘Into the Fold’ and attracted substantial funding from HEIF via the CCW Enterprise Collective.

As an enterprise and employability model CP is starting to take shape, we are now moving towards developing three discrete strands of activity that will involve staff, students and recent graduates as interns. We are also working towards being self-sustaining financially over the coming 12-18 months and aim to employ our interns at the end of that period of time.

WHAT IS DISCIPLINE-SPECIFIC IN ENTERPRISE & EMPLOYABILITY?

‘Every discipline has a different professional practice journey. The challenge is that we can’t tailor every single programme to every course.’

Course Leader,
Central Saint Martins
College of Art and Design

The design subjects appear to have a more vocational orientation than does art; art staff described a particularly complex pattern of employment and career development following graduation. Some courses and programmes have very specific requirements in terms of employability and enterprise, notably the drama courses within the Centre for Performance at Central Saint Martins College of Art and Design. These courses are founded on the basis that they are vocational training; students graduate with a Union card.

Many staff felt that employability skills support a student in the longer-term identification of enterprise opportunities. This is apparent in varying degrees according to the discipline. In Fine Art, for example, students aim to become practitioners, sole traders, requiring extensive enterprise skills, but to support themselves on this journey they will require employability skills.

A Portfolio Career

With current changes to fees and educational provision, and the difficult prospect of graduating in a climate of austerity within all industries, many people feel that you just need the skills to get a job. At the same time, we have industries with immediate needs for graduates with specific skills.

Are we educating our students for life-long careers or for current specific job vacancies? How much should it be the responsibility of educational establishments to guarantee that employability post-graduation is a result of study?

Stefan Collini’s ‘What are Universities for?’ (Penguin, 2012) suggests that universities should be ‘a protected space where thought and ideals can be pursued to the highest level – going beyond any form of economic return’. However, even with these concerns, staff recognise that the ultimate aim is for students to find their way in their practice, and succeed in their chosen field. Staff were very aware that the external connections, which courses exploit through the projects they set, are what holds the interest of future students.

All disciplines that took part in this research (Focus Groups, Case Studies and Interviews) were intent on making connections with relevant industry partners, organisations and individuals; however, the way this is approached differs depending on each industry’s particular career requirements as well as those of course curricula.

Across disciplines, there is no single career trajectory; for example, within BA Product Design at Central Saint Martins College of Art and Design there are ‘very, very different career strands throughout our course… that require different employability facets in addition to the enterprise skills required by some graduates.’ This is true for most art and design graduates, as evidenced in the Destinations of Leavers from Higher Education (DLHE) survey, where employability skills might interweave with enterprise skills in pursuing a portfolio career for many years after graduating.

Learning ‘soft skills’ such as teamwork, adaptability and creativity are the building blocks for the future. The ability to read and write research; the ability to innovate thought and practice are skills which students may use in many different career choices.

These skills are not specific to any discipline; they are a result of having spent time studying, in an academic setting.

Acting & Directing The Centre For Performance

Undergraduate and Postgraduate

Jonathan Martin
Director
Drama Centre London,
Centre for Performance

Central Saint Martins College of Art and Design

Background

The Centre for Performance offers Acting and Directing courses accredited (as Drama Centre London) by the professional body Drama UK. These accredited 'conservatoire' courses train students for careers in the theatre, film and television. They provide an intensive full-time training incorporating professional placements.

Design and Approach

During Stage 3, BA Acting is focussed on the agent's showcase, public productions and other public sharing of work. Development for Acting undergraduates intensifies from the end of Stage 2 into Stage 3 to include audition technique, mock auditions and a range of other professional development opportunities.

In practice, directors require some production credits before they would be considered for a paid post, e.g., a couple of years' experience on the fringe. BA Directing is responding to this by developing a direct relationship to the workplace in the course, for example, programming graduate shows in the Studio theatre not the main house, which is better-matched to the professional opportunities graduates are likely to find in fringe venues.

The course has also developed the practice of 'paper productions', training students in pitching & selling projects. BA Directing also includes a 'Creative Management' PPD strand, which introduces students to the operational side of the creative industries, specifically theatre and film production.

Placements for Directing students offers opportunities to students at a level appropriate to their career development; they are also designed to help develop vital professional networks.

BA Directing students are also required to develop a 'graduate plan' during their final stages of study.

All of the above activity is assessed.

Challenges and Implications

'I think the problem is that if students don't have a clear vision of strategies and a graduation plan, they can definitely risk falling into quite a big hole. Survival strategies are crucial.'

'Actors need employability skills. They need strategies for getting an agent and a job. Directors need enterprise skills. Directors are often the initiators of projects.'

Jonathan Martin
Central Saint Martins
College of Art and Design

The field is incredibly competitive. The curriculum does recognise this and encourages diversification e.g. the BA Directing course is predicated on the idea that the students are storytellers and as such they are able to transfer skills across different media: radio, film, theatre, television; or different formats: documentaries, commercials, new media.

There is an increasing awareness amongst students of the need for parallel activities to support themselves. This portfolio of work might include, for example, teaching or management training (interpersonal skills, role play); some might retrain whilst building on their skills e.g. as writers.

Drama UK accreditation is dependent upon the drama courses each delivering a set number of hours; this means that the students' timetable is very full. Consequently, there are limited opportunities for student-led initiatives and extra-curricular projects.

Outcomes

The conservatoire courses have a proven track record in placing graduates into the industry, evidenced by alumni such as Tara Fitzgerald and Colin Firth, whose 'Best Actor' Oscars greatly enhances the brand.

The Drama Centre London 'badge' is important for actors and is universally recognised in industry. The CSM brand is becoming equally important for Directing students who might want to access new media and commercial projects.

Accreditation by Drama UK means that students are able to graduate as members of the professional Trade Union Equity.

Opportunities are emerging to develop networks within the Centre for Performance through increased collaboration between courses. More formal collaborations are emerging, e.g. Performance Design and Practice and Acting courses identified opportunities for assistant designers, and sound and lighting designers, within the Platform Theatre; Foundation Diploma in Performance students have voiced animations for MA Character Animation.

There is the added motivation of combining resources to create shared financial benefits, but fundamentally, as Jonathan Martin notes:

'The act of making theatre in any shape or form is absolutely collaborative.'

Future Developments

The recent move to Kings Cross and the creation of the Centre for Performance is breaking down barriers. There is room to learn from best practice on other courses; room also for rationalisation of resources and to undertake joint initiatives, e.g. self-employment and tax workshops.

The creation of a shared performance culture is a key priority, as Jonathan Martin notes:

'All students across the Centre for Performance are going to be more aware of other art forms or other aspects of performance (from character animation to a film screening and so forth), so the idea is that within the Centre for Performance we can build up an awareness of and interest in other aspects of performance culture and practice.'

The Centre for Performance has two performance spaces, which are primarily for college and student use. They also host a range of visiting professional productions.

'Our students are going to be exposed to a different range of performances; their minds are going to be opened not just artistically and culturally, but also in terms of employment and the fact that they belong and will belong over the long span of their careers to a broad performance culture.'

‘Different students have different needs at different points in time.’

Tutor, Central Saint Martins College of Art and Design

The Student Journey

The real issue may not be in addressing the differences between different disciplines as much as it is addressing the differences between individual students. Students often do not approach their learning in a linear fashion; rather their journey may pass through different stages in an iterative fashion and may engage with different stages simultaneously. Individual students’ journeys are likely to have diverse starting points and transition points into the future (QAA 2012: 12).

‘99% of students within the graduate school have already been in employment, and although we have industry projects, we are less concerned with those fundamentals, so it’s much more about helping them take the next step – more leadership and management of people as they go further forward.’
Programme Director,
MA Design & Management for the Fashion Industries, London College of Fashion

Many students enter courses, especially at postgraduate level (but also as undergraduates), having already been employed. In this context, enterprise and employability skills may need reassessing; some students might be establishing a new career; others might be working in the field and developing their skills; others might be changing to a related career with crossover skills.

Practice in delivering enterprise and employability should reflect the diversity of the student population. This diversity presents a challenge in meeting student expectations; for example, is advice about enterprise and employability relevant in international contexts? Are we articulating the variety of pathways, experiences and approaches that are available to students?

Student collaboration within the curriculum recognises the student as a stakeholder of their education. A ‘collaborative model’ encourages teaming between teachers and student and creates opportunities for us to create new curriculum and explore new methods of instruction. In addition, using collaborative learning activities means structuring student interaction in small, mixed-ability groups, encouraging inter-dependence, and providing for individual accountability.

By taking part in cooperative experiences, students are encouraged to learn by assimilating their ideas and creating new knowledge through interaction with others. Maintaining a link between alumni and the University is also incredibly important for collaborative learning within the curriculum; students like to be talked to by ex-students and alumni like to promote what they are doing.

The biggest resource we generate are graduates.

‘Surface Design is a course with a very strong identity which allows students to develop very individual profiles through hands-on experimentation. In addition to supporting traditional surface design skills-loading, the programme is also offering a unique experience for those who want the freedom to explore conceptual issues in a design-based forum. Diversity of approaches has resulted in a healthy mix of learning styles supported by an emphasis on individuality.’

Neil Musson
External Examiner’s Report 2012

BA Surface Design

Unit: Self and Identity

Ellen Hanceri
Senior Lecturer
BA Surface Design

London College of Communication

Background

At all times on BA Surface Design, students are encouraged to accumulate a knowledge of the breadth of the discipline and where they may find opportunities to further their own stake in it as new designers. By analysing collected data and market research in specific geographical areas, approaching companies they would like to work/design for, and attempting challenging live briefs set by industry (often requiring them to work in teams), they gain a better understanding of their own identities and can direct their own self-image, thereby having the confidence to become independent thinkers and original individual designers.

Design and Approach

‘Creative Capital’ Project Year One

Within one specified area of London, each student gathers information on suppliers, retailers, exhibition spaces, venues, manufacturers, as well as the aesthetic and mood of the area, from the architecture to the paving stones, aspects of quick social change, and everything that makes up a visual environment.

The work is presented orally by students to the rest of the group, who have been researching other areas of London. The combined resource of information is collated into a magazine or included in their technical folders, to be of use throughout their creative futures. This project is assessed formally by staff attending the presentations, and by student peers.

‘Design for Industry’ Project Year Two

This project challenges students to design a collection of work for someone on their hit list, which will improve, change or add to the company’s output. They write a CV, covering letter and are guided on how to approach the companies by attending talks from representative from industries. They write a reflective personal career statement – my past, what I’m doing now, where I aspire to be in the future – which underpins the choices they are making.

The creative practice part of this project is, in effect, a simulated external brief that could become live if the work reaches a high enough standard to be presented to the company. It is assessed by a process of a ten-minute, one-to-one role-play interview presentation, with one student acting as client, who then presents the work to the group. Students do not have the opportunity to talk about their own work to the whole group, so the earlier interview is very important. It is a chance for students to discover how well they are communicating their own identities; how their work is interpreted by others; how successful is their editing and presentation of their collection? It exposes their levels of confidence, and that of their peers.

Work Experience Year Two

Part of the ‘Design for Industry’ project is obligatory work experience and students complete two placements of any length, and submit a written illustrated account of each. The experience of engaging with an external working situation is one of the most transformational parts of the course. Students return from these experiences with a change of approach to their work and professional practice, and often with a change to their appearance.

‘External Brief’ Year Three

This project challenges students to interpret a sometimes unfathomable project brief. They must decide how confident they are to return to the client and ask questions, or whether to interpret the brief as one where the client has granted freedom of expression. What kind of designer are they: one who needs to work with absolute clarity or are they to exploit the opportunity this has given them.

Assessment of the ‘External Brief’ is by panel assessment, made up from staff (formative), student and industry representative (general feedback). The student and client feedback and comments are essential and invaluable, but they do not offer a grade. The students who get the highest grades are not necessarily the ones shortlisted by industry.

Challenges and Implications

The assessment processes of the two projects ‘Design for Industry’ and ‘External Brief’ can engage and judge the student in different ways. In the first project, the role of the simulated external client is fluid and not fixed. It may or may not become live. In the second, the partner is fixed, but the panel assessment allows for sometimes contradictory opinions. These experiences can affect their creative aspirations.

Outcomes

When students have completed the various sections of the course that engage with enterprise and employability, they have a sense of who they are, where they are going and how they are interpreted by other people. If they have a more developed sense of their own identity, they are more likely to be able to direct where they are going and what they aim to achieve.

Returning from their work placement experiences, they begin to imagine themselves in these roles in their future careers, and have further developed something of their own identities. Seeing that expressed through the way they dress and present themselves in visual terms is a symptom of a deeper transformation that could be going on; pushing the boundaries of the way we think about the effects of employability and enterprise in the curriculum.

Recent changes to course structures and revalidations have extended the length of time given to individual units on the course. This gives more time to cover more practical skills, which are in addition to developing ideas and being creative. It also allows for movement and flexibility within the curriculum’s time frame, which suits complicated collaborative projects.

Resources

http://baspatialdesign.com/

WHAT IS THE RELATIONSHIP BETWEEN ENTERPRISE & EMPLOYABILITY?

It is easy to think that employability is the learning of practical skills in order to become an employable person, and enterprise is how you use them innovatively. However, you have to be enterprising about your employability potential, or ways of creating or finding job opportunities. There is a tautology in terms of enterprise and employability; enterprise is meant to incorporate and reach beyond employability, but employability includes the attribute of being enterprising.

There is unquestionably an overlap between the broad set of skills which contribute to graduate employability, and the characteristics of enterprise. Enterprise education can enhance careers education and student employability by enabling students to be more opportunity-focused, self-aware and attuned to the business environment. Entrepreneurship is part of a wide range of enterprising graduate career options which include freelancing, portfolio careers, and running a part-time business (QAA 2012: 9).

Most courses offered at the University need enterprise support as much as they need employability support; the skills which allow students to follow their aspirations, and take the initiative.

The task of the educator in embedding enterprise and employability into curricula is to:

- Create learning environments that encourage entrepreneurial and employable behaviour in students now and in the future
- Design curricula with learning outcomes that relate to enterprise and employability through increasing relevance and decreasing abstraction
- Enable students to relate their learning to their subject or industry context and to personal aspirations
- Continuously exploit new opportunities for enhancing the student experience
- Be innovative in their approach to teaching and willing to experiment with different pedagogies to ensure appropriateness
- Be a leader who is able to shape the opportunity-based learning environment
- Engage external communities and find appropriate practical contexts to enhance the learning experience
- Engage employers, entrepreneurs and entrepreneurial ventures to enhance learning opportunities (QAA 2012: 22).

A fundamental element of enterprise and employability is to be socially, economically and globally aware. Internationalisation also links enterprise and employability and is essential in preparing students in becoming valid contributors to global industries and companies that trade internationally. There is a real need to build a global network of contacts of entrepreneurial talent, and also to position our graduates in terms of employability, so that they will thrive and excel.

Enterprise and employability skills must also be transferrable to other career paths, so students leave knowing how to practice professionally in the broadest possible sense, though at the same time, not be so generic that they miss out on valuable benefits of the context in which they are being taught.

‘…students probably do loads of stuff which adds to their enterprise and employability skills, but they don’t recognise that… they can’t see what it is. Actually, it might just be about highlighting it a bit more. And I think we should do it right from the word go.’

Tutor, Chelsea College of Art and Design

MFA Fine Art

Edwina Fitzpatrick
Course Leader

Wimbledon College of Art

‘Enterprise and employability take many forms in Fine Art which we collectively call the professional toolkit.’

Edwina Fitzpatrick
Wimbledon College of Art

Background

Enterprise and employability are completely embedded in the curriculum, which is based on the a-n/Arts Council of England report about skills graduates need to function as professional artists. It is called the Code of Practice for the Visual Arts.

Good practice prevails where artists:

- Contribute confidently
- Prepare Thoroughly
- Collaborate Creatively
- Aim High

Design and Approach

Teaching includes a formal lecture programme led by a curator which is followed up by seminars in Year 2. There are a series of workshops exploring contexts and key skills such as mentoring. BarCamps are used as forums to discuss practical and ethical issues, particularly relating to collaboration and relational practice. Offsite and exhibition projects practically test these skills.

This is assessed formatively and summatively; the a-n skill sets are used as learning outcomes. The students’ online web folio evidences this at summative assessment.

Outcomes

The fact that the entire curriculum is based around the a-n Code of Practice is key, in that the course acknowledges that we need to be able support the artists with sustainable practices, particularly at postgraduate level. One of the issues that is coming up with writing the MFA (because it has a very professional focus) is that we are looking very much at creating a toolkit (and it’s named as such) parachuted throughout the course, with those different skills and support put in different places.

Future Developments

We have noticed from current students on the MFA Fine Art course that professional practice components of the curriculum are increasingly felt to be important and are part-time study, so students develop life-work skills whilst studying.

Resources

We have reviewed the studio use and provision, as where we ‘make’ and the materials we use are a key aspect of a sustainable practice.

In development is the Futureproof Course Handbook, created with alumni from Chelsea, Camberwell and Wimbledon. Working with current students, they have helped shape the new MFA Fine Art course. This was supported by a CLTAD Sustainability in the Curriculum Award.

Creativity

Our unique product is creativity. Emphasis must be retained around creativity in the learning and teaching of enterprise and employability. The way in which enterprise and employability skills are taught should synthesise thinking between the students' creative output, technical skills and business acumen. A good way of exploiting these transferrable skills is to apply them while collaborating with other disciplines as part of the delivered curriculum.

After spending time at university, students may be technically and socially competent when they reach the workplace, but the difficulty is getting students to develop and apply their individual creativity. In some descriptions of enterprise and employability skills in the curriculum, we do not put enough emphasis on the students' creative capital. This is our product at UAL, and our students do it well. Staff felt that we should be celebrating that fact.

The onus is on higher education as well as industry to ensure the gap is bridged between encouraging unique original creatives, and technically adept graduates. It is challenging for educational establishments to keep pace with current industry practice, so it is imperative that there are opportunities in the curriculum for employers to feed back to the education sector, and become involved with training and mentoring, by offering production focused longer-term internships. Additionally, providing access and support for the University to keep abreast of technical innovations and industry trends.

Staff often spoke of the fact that they did not want to produce 'technicians', but they also did not want to ignore industry's changing needs. They see the relationship with industry as reciprocal; the priorities of education should influence industry expectations, and vice versa. Arts education is a balance between being able to operate 'kit', but not (necessarily) in the same way as would someone from an engineering course.

Further university consultation with industry could inform the ways in which we need to teach our students, and the types of bespoke training we should offer future full or part-time students. Seeking advice on the crafting of courses to enable us to teach creativity and maintain the technical abilities could be aided by involving external examiners from both academia and industry.

Caryn Simonson
Chelsea College of Art and Design

'The unit allows students to develop as designers creatively, without too many commercial boundaries, or too much of a commercially fixed requirement/end product. This allows the student free rein in developing their design work, which is essential to create innovative designers, and also allows them to present the work and experience in a professional and commercial context. They are able to sell work alongside professionals; it gives them confidence.'

BA (Hons) Textile Design

Unit 6: Design and Innovation, Stage 2

Caryn Simonson
Course Leader
BA (Hons) Textile Design
Melanie Bowles
Senior Lecturer in Digital Textiles
Kathryn Round
Senior Lecturer in Digital Print

Chelsea College of Art and Design

Purpose

Enterprise and employability is approached through a range of activities, e.g. Live Projects; industry reviewing work and selecting designs for sale in New York, and giving feedback on what sells and what doesn't to particular clients and why; projects with industry, for example, the H&M and Burberry projects. The H&M Recruitment and Design team funded a project for an exhibition and set a brief in line with industry needs; students then produced fabric swatches/designs for particular H&M contexts.

Design and Approach

Usually, textile design students are designing swatches of fabrics, such as knit, stitch, print or weave, developed from in-depth visual research and design development drawings or 3D experiments. The work is assessed formatively through tutorials and interim reviews. Sometimes industry is invited to contribute to the review process providing feedback on the needs of industry in relation to the work. Tutors within the course team conduct summative assessment.

The Project is structured as:

- A brief is set and a briefing kicks off the project, which is delivered by the Course Leader and sometimes industry as well
- Students then develop visual research and receive tutorials for support
- Students have an interim review mid-way through the project to receive formative feedback on progress and suggestions for improvement
- Students submit and display work in studios for summative assessment, followed up with tutorial feedback sessions and written feedback.

Challenges and Implications

The limitations are that students may expect to sell a lot at the trade fair, but it is the learning experience as a whole that is the most important element. For example, seeing how industry operates and also gaining valuable contacts for themselves and the course.

The Trade Fair approach involves a lot of staff organisation. CCW Enterprise Collective are looking into ways in which they can support the course, through external funding for the trip and also to develop enterprise initiatives which could enhance the trip and future outcomes; for example developing a database of contacts, sending out publicity, raising the profile of the event for our stand, etc.

Outcomes

It is tried and tested and works very well!

Student feedback is excellent.

'I liked how we had two main goals; an exhibition and Indigo. It gave us a good incentive and it is important to see how others relate to your work…'

Student responses to the three best aspects of the unit were:

- Working towards Indigo; creating a professional collection to be solid designers
- Working on the stand, being able to be helpful when communicating, as well as coming across as professional when talking to customers
- Going to Paris and learning how to get around and being on the stand at Indigo

'This comes in the form of recognition of the professional standard of the work by those who view the work and purchase designs. Sales of work have been made to Louis Vuitton, Kenzo, Desigual, Nike, etc.'
Industry feedback

Future Developments

Currently, we are working with CCW Enterprise Collective to develop and strengthen the project. We have a comments book and encourage contacts to leave their cards at the stand. This is then scanned and uploaded to Blackboard, so all students can have access to the contacts gained. We plan to work with CCW Enterprise Collective to develop a database of these contacts.

Collaboration

There is potential for developing units to enable collaboration between courses. This is a rich learning experience and provides an opportunity for knowledge transfer and skills development. Individual course curriculums and programmes, and unit learning outcomes can be very different, and so seem prohibitive.

'We were trying to set up a project together, but in the end we couldn't collaborate because our curriculums didn't allow us to. Our course and unit learning outcomes were so fixed in comparison to the other course… we can share practices and discipline crossover, but the (course) structures of outlooks and outcomes don't allow people to collaborate.'
Tutor, Chelsea College of Art and Design

There may be a space in the curriculum for a set of industry briefs to be available to all disciplines across a range of courses. By using a sign-up sheet, each project brief could have a limit on the number of students submitting work, ensuring that students consider carefully which they wish to attempt. This could slot into a Collaborative Project Unit (20 credits) in Year 2.

This would:

- Allow complicated negotiations and timelines to be fixed in advance.
- Appeal to industries, encouraging a variety of approaches from across disciplines to tackle the same brief.
- Support academics by offering a scheme which embeds enterprise and employability in the curriculum.
- Ensure that all students have experience of working on an external brief.

This could be organised by each programme area or across programmes; suggestions of which companies/institutions be approached could come from staff/student wish lists or personal staff contacts. Staff often prefer to use their own personal industry connections when developing external partnerships, but they are also willing to share their contacts with others.

Collaborative learning with other groups of students or disciplines also puts a student's own practice into relief and requires key employability skills, such as emotional intelligence, self-efficacy, team-working and communication. Collaboration can also demand enterprise skills, such as the development of networking skills. Fostering models of collaborative learning and teaching supports new types of understanding, cognitive skill, application, and also provides a context for knowledge exchange within the student community.

MA Graphic Moving Image

Unit: Visual Rhetoric

Penny Hilton
Course Leader
Postgraduate Design

London College of Communication

'By fostering models of collaborative learning and teaching the project supports new types of understanding, cognitive skill and application, and provides a context for knowledge exchange within the student community. This project aims to construct a model of cross-fertilisation between Social Sciences and the Arts by providing a framework for student collaboration beyond the disciplines with which they are familiar.'

Penny Hilton
London College of Communication

'Visual Rhetoric' is a collaboration between Postgraduate Graphic Design students at London College of Communication (LCC) and Social Science PhD students at the London School of Economics (LSE). By pairing students from the two institutions, a healthy debate has arisen on the value of data visualisation and information design. Through pilot workshops, students have produced posters and short films extending discussion around design and the communication of social science research.

We are planning to develop a sustainable curriculum model and disseminate the outcomes of this exciting interdisciplinary collaboration to wider audiences.

Background

'I was fascinated by the idea to work with other students and researchers, merge our methods and use our skills to help each other. I was also quite attracted by the idea of working with real data and understanding how sociological research is undertaken by professionals, to look at it from the inside.'
London College of Communication Student 2010

Essentially, Visual Rhetoric is an ongoing Live Project now embedded in the curriculum at both institutions. It includes assessed outcomes, with workshops, lecture series, exhibitions, competitions, and placements at LSE planned. The project offers an opportunity for our students and staff to run workshops at LSE.

Design and Approach

MA Design students can choose to work on the LSE Information Design Workshop option as part of their PG MA. A designer is teamed with a final PhD Researcher at LSE to collaborate and visualise, through negotiation, a part of their research or key findings.

Within this initiative, there are several opportunities to provide real-world experiences of negotiating the relationship between client and supplier, from considering the brief to supplying the output.

Outcomes are unpredictable and often experimental, with no set goal or brief to fulfil. The teams are free to explore potential outputs. As guide tutors, we help navigate outcomes via seminars, workshops and tutorials, ensuring that the graphic design is best implemented.

Outcomes are varied, from posters to short-film work, for a variety of uses. The workshops have been in two parts, delivered over two separate weeks. Students then have a further three weeks to finish outcomes for hand-in and assessment.

Challenges and Implications:

- There is limited time for design students to engage fully with the in-depth research.
- Conflicts can exist for students with pressures of their other studies.
- Some students choose this option because they have not looked at information design before, so the most experienced students don't necessarily gravitate towards the project.
- Better outputs and engagement would happen if the project was directed specifically at Information Design students.
- Students need chasing to commit to what is essentially an add-on to their demanding postgraduate schedule.

All of the above would be resolved if the project was part of the core content for an Information Design-specific course at postgraduate level at LCC, allowing time for full engagement. Problems above could also be resolved with more resourcing.

Outcomes

The collaboration provides a unique learning experience for both institutions, bridging the importance of design and relevant visualisation to the field of research. The project gives the students the opportunity to be involved in real-world professional research that contributes towards policy change. The experience encourages comment and debate around student outcomes, and the value of the process, offering criticism and opinion from a scientific perspective. The visual design outputs allow research to reach a wider audience.

Future Developments:

LSE recently succeeded in obtaining Higher Education Innovation Fund (HEIF) 5 funding to extend the project for 1 year, with a potential for two further years. Penny Hilton has been awarded a HEA grant towards developing a sustainable curriculum model to disseminate the outcomes of this interdisciplinary collaboration more broadly.

Further developments also include:

- Website build planned
- Project Archive
- Digital collaborative space
- Seminar series hosted by LSE
- Workshops delivered (by graduates) to both institutions, which offer new skills and opportunities to students
- Graduate Fellowship scheme
- Internship programme
- New MA or joint course to be developed. Possibly awarded by UAL with modules taken at LSE in Social Science representation and Information Design.

Resources

http://www.youtube.com/watch?v=wMWeLbpGXkQ
http://www2.lse.ac.uk/intranet/LSEServices/TLC/whatWeDo

The Value of Risk Taking

‘One significant difference between actual employment and academic projects is the freedom to take risks on academic programmes. For example, students are encouraged in enterprise and employability to explore a real industry environment with the safety net of the course… you fall back into the course. The ability to take risks is highly regarded within the whole programme.’
Course Leader,
Central Saint Martins College of Art and Design

Enterprise and employability skills development should be embedded in academic programmes rather than be an add-on, to give students the best chance of shaping their future. We should not just provide the opportunities for students to achieve good academic results, but actively promote the benefits of a wider curriculum to students. After all, university should be seen as a transformative experience through which students can prepare themselves to succeed in the many and varied roles they will undertake in future life. (Andrews, M. 2013).

The importance of risk-taking is also addressed by another course leader, who sees great value in allowing students to develop their own projects outside of the main curriculum:

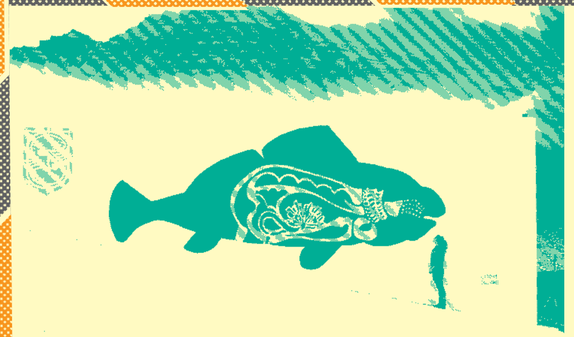
‘A lot of the student-led initiatives are not assessed because they tend to be extra-curricular, but I think perversely there’s probably a lot more professional practice employability experience that comes out of those than some of the things that happen in the curriculum… I also think the fact that it’s not assessed allows the students to feel that they can be more engaged. They can take more risks.’
Tutor, Central Saint Martins College of Art and Design

This poses the question of where enterprise and employability fit into the curricula and where they sit outside? Practical opportunities for gaining experience can be created either within the curriculum or through optional extra-curricular activity that complements learning within the curriculum. Usually, such activities are not formally assessed. However, participation in extra-curricular activities may, in some cases, be formally recognised and recorded, for example, through reference to the Personal Development Process (PDP) and use of transcripts, as well as the Higher Education Achievement Record (HEAR).

This publication recognises the value of extra-curricular activities as providing important opportunities for access, networking, practical experience and support for student enterprise and employability. Extra-curricular learning in isolation, however, may not provide a student with sufficient knowledge and skills to create and sustain their own successful venture, or to flourish as an ‘intrapreneur’ within a small business.

One challenge for higher education providers is to make students aware of the learning opportunities for enterprise and employability that are available beyond the taught learning environment. If enterprise and employability is embedded into the curriculum, it can springboard interest toward extra-curricular support. When students take responsibility for extra-curricular activities this contributes to their employability and entrepreneurial learning, and may count towards other external awards schemes.

It is important to encourage students to reflect on their experiences, and to appreciate the capabilities they are developing and how these can be applied or extended. Academic tutorials, as well as careers guidance and mentoring, can play a facilitatory role, especially if reflective practice enables students to ‘join the dots’ of past experiences and perceptions (QAA 2012: 7-14).



MA Communication Design

Unit: One: Shared Language, Two: Communication Question, Fish Factory Project

Anne Odling-Smee
Associate Lecturer
Victoria Salmon
Associate Lecturer
School of Communication, Product and Spatial Design

Central Saint Martins College of Art and Design

Anne Odling-Smee
Central Saint Martins College of Art and Design

‘The messiness was a necessary and helpful part of it… It’s not part of the main curriculum & shouldn’t be seen as such… you apply the structural system to it.’

Background

‘We talk about it all the time how, as designers, we are capable of more than just making things look nice. So we were really excited to get involved in a project that could put that idea into practice.’
Cally Gatehouse, MA Communication Design student

The Fish Factory project originated with work undertaken by Anne Odling-Smee in Konstfack University College of Arts, Crafts and Design, Stockholm and fellow Visiting Tutors Rosa Valtingojer & Zdenek Patak from Icelandic studio Mupimup! - Recycled by Design, a practice concerned with sustainable design.

The Mupimup! practice was engaged in a new project to convert an abandoned fish factory in Iceland into a creative centre providing residences, a design centre, gallery, workshops and a cafe, and in so doing, re-energise the local community, which had been dwindling since the financial crash and the factory closure. The project launched in 2011, and aims to complete in 2016.

Design and Approach

‘The design of the course relates to design practice in the world beyond the course. Many students enter the course from diverse working cultures with professional design experience and appreciate this fact. Higher education is not simply a vocational training. The course aims are more aspirational: “a narrative of excellence”.’
Andrea Lioy, Acting Course Leader
MA Communication Design

Anne Odling-Smee saw an opportunity for the students to participate in shaping the project, a suggestion that was enthusiastically received by the Icelandic studio. Approximately one-third of the cohort – 17 students and two tutors – volunteered to participate, committing four months of their time to this largely self-funded project at significant personal cost (approximately £600 each).

Students were required to develop project management skills, and roles were assigned to them for key aspects of the project: financial organisation, documentary film-making, self-publishing, conference speaking and event management.

The project straddled Units One and Two of the MA, but was not directly assessed in either Unit. However, the project has informed many ongoing projects and proposals, e.g., using lessons learnt from the project, one student is working to revitalise a hotel in her hometown of Florence and prevent its closure; another is working to rescue a small business in Lisbon.

Odling emphatically believes that in enabling the students (and villagers they worked with) to see the role, value and importance of design as a tool for regeneration, the personal and professional development of the students extends far beyond the learning outcomes of these Units.

Challenges and Implications

Challenging, large-scale projects like the Fish Factory create logistical, bureaucratic and resource issues. They require a significant commitment of time and resources, including that of tutors, especially when tutors are either part-time or associate lecturers.

The spontaneous nature of this activity means that it wasn’t developed to fulfil the learning outcomes of the course, although it remained aligned with them. Such projects sit in a grey area overlapping the core curriculum. The students’ learning experience, whilst highly valued, isn’t adequately captured in terms of academic credit. It also means that the activity isn’t monitored or evaluated in orthodox ways, e.g., by summative assessment. Such extra-curricular activity merits further investigation in terms of project design, monitoring, evaluation and assessment, and is a potential area of further research.

Outcomes

‘The design of a new way of communicating to people… can shift our perception of the world in which we live.’
Andrea Lioy, Acting Course Leader, MA Communication Design

The Fish Factory project facilitated student participation in a live project meaningful to the students. As such, it enabled students to see the relationship between the message of the course, the design of the course and their relevance to the world beyond the course.

The course is delivered in extended full-time mode (EFT). This mode of delivery was devised in consultation with students to enable them to undertake employment alongside their studies; in many cases, this means maintaining a professional practice whilst studying 30 hours per week. The flexibility this provides, as opposed to traditional modes of full-time study, is key to enabling projects such as the Fish Factory to be developed and delivered successfully.

However, it does raise challenges:

‘The nature of a professional brief is that it can’t really be controlled, because the client has expectations that aren’t really part of our didactic purposes. So matching that means a lot of flexibility, which is what you would expect in a professional environment, and some students interpret that as a lack of organisation on our part. That gap must be bridged.’
Andrea Lioy, Acting Course Leader
MA Communication Design

Effective communication is essential in bridging this gap, which is sometimes compromised by the patterns of employment of both permanent and hourly-paid staff.

Future Developments

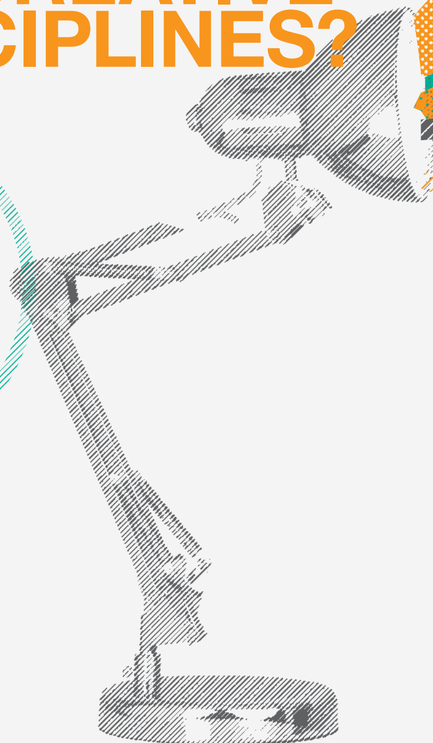
The links established with the Fish Factory have considerable potential for collaboration with students from other courses e.g. product designers. Anne Odling-Smee has seen increased opportunities for regeneration projects, both professionally and for her students.

‘Design is a really good alternative to money, actually, as a way of finding solutions. You can throw money at it. You can also throw design at it. You can throw both, which is really good. But, if you throw design at it, you may need less money which is interesting.’

WHAT DO WE MEAN BY ENTERPRISE IN CREATIVE DISCIPLINES?

‘Enterprise involves the additional assets of being able to spot and act on opportunities, being resourceful, proactive, having a vision; project management, networking and financial acumen.’

(Ball 2008:4)



Enterprise is about preparing and encouraging students to explore and exploit opportunities and to show initiative and resourcefulness, ingenuity and endeavour. The development of entrepreneurial skills is encouraged via external projects or in an assessed unit; students are encouraged to learn through doing. This allows students to experiment, test out ideas and take risks, as well as introducing experiences such as collaboration and working as part of a team.

An enterprising university produces enterprising graduates, as students see how opportunities can be grasped, nurtured, and developed. This exposure to a network of professional development opportunities is invaluable as part of the curriculum, and an understanding of how to develop and achieve success with these opportunities comes in the teaching of enterprise. These achievements have often been made within environments that are far from conducive; they have had to be enterprising and flexible themselves (QAA 2012: 3).

To articulate some of the essential principles of enterprise one might include:

- Developing networking skills and valuing contacts made.
- Devising effective self-promotion; identifying your identity.
- Being able to spot and act on opportunities with potential.
- Being resourceful, proactive and having a personal vision and ambition: how to be enterprising with what you have to offer.
- Different ways to sell your work and/or services/ expertise, intellectual property, licensing agreements, online retail, agencies, etc.
- Having confidence, i.e., ‘taking the plunge’.
- Writing a successful business plan.
- Working to an inflexible timetable, on an unfathomable brief, to an impossible deadline.

This makes up part of a student’s journey towards awareness, resourcefulness, confidence and creativity; developing a sensitivity to the world in which they practise and finding their way in it. Allowing them to follow their aspirations, and take the initiative.

> **‘Pedagogical developments will only occur through a culture shift and taking some calculated risks to educate students for an industry in a state of transformation.’**
> Business & Enterprise Director, Graduate School, London College of Fashion

Being enterprising can mean being awkward, and in an increasingly regulated system it can be difficult to assess this in terms of the marking criteria. If we encourage a student to take risks and experiment and to learn from their mistakes, we must be sure to reward as well as ‘love the noble failure’, which can be assessed as key outcomes in the UAL experimentation marking criterion.

All of this is a prerequisite for entrepreneurial effectiveness; that is, the ability to function effectively as an entrepreneur or in an entrepreneurial capacity, for example, within small businesses or as part of portfolio careers, where multiple job opportunities, part-time work and personal ventures combine. Enterprise and entrepreneurship are transdisciplinary, with a strong connection to issues of employability, innovation, knowledge transfer, commercialisation, and intellectual property (QAA 2012: 2).

Entrepreneurship

From the French verb ‘entreprendre’, which means ‘to undertake’, sounds quite fitting, as entrepreneurs are always undertaking new challenges and coming up with new ideas.

It involves the additional assets of being able to spot and act on opportunities, being resourceful, proactive, having a vision; including project management, networking and financial acumen. Entrepreneurship is about innovation and calculated risk taking, whilst being self-motivated and demonstrating initiative.

Entrepreneurship education focuses on the development and application of an enterprising mindset and skills in the specific contexts of setting up a new venture, developing and growing an existing business or designing an entrepreneurial organisation.

Entrepreneurship education aims to produce graduates who are capable of identifying opportunities and developing ventures, through setting up new businesses or developing and growing part of an existing venture. It focuses on encouraging students to apply enterprising skills and attributes to a range of different contexts, including new or existing businesses, charities, non-governmental organisations, the public sector, and social enterprises.

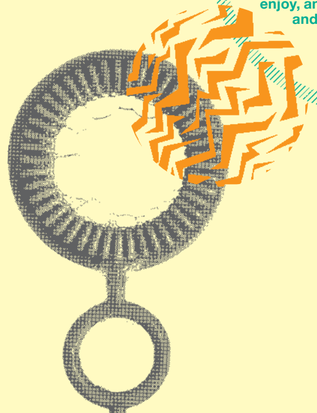
The application of entrepreneurial skills within an existing, corporate or public sector organisation is termed ‘intrapreneurship’. Both entrepreneurs and intrapreneurs require enterprise skills and behaviours, as well as business knowledge, behaviours and skills that are specific to the particular context (QAA 2012: 8).

‘A broader definition for entrepreneurial learning in society – ‘bold resourcefulness’ - extends beyond a ‘business’ model, providing ‘an opportunity for individuals and organisations of all kinds and in all walks of life to cope with, provoke, and perhaps enjoy, an increasingly complex and uncertain world.’

(Ball 2008: 4)

‘People who are enterprising have an entrepreneurial attitude, are able to profit from opportunities and can see very quickly what they can do with an opportunity. They have a progressive mind-set and are forward thinking. They set things up rather than being reflective and looking back.’

Tutor, Chelsea College of Art and Design



BA (Hons) Jewellery Design

Unit: 7 ‘Different Contexts’ bridging into Stage 3
Unit: 9 ‘Major Project Research and Development’ and Pop-Up Shop

Caroline Broadhead
Course Leader,
BA Jewellery Design;
Programme Director,
Textiles and Jewellery Stage 2,
School of Fashion and Textile Design
Sian Evans
2nd year Tutor

Central Saint Martins College of Art and Design

‘If you are trying to think of something to sell, trying to second-guess somebody else’s taste, you sometimes are far more safe than you need to be, because people are looking for something fresh, something creative, something different. That’s a good lesson to learn at that stage.’

Caroline Broadhead
Central Saint Martins
College of Art and Design

Background

There are many potential career routes for jewellery graduates. Developing and maintaining external contacts and establishing a network for later reference, are key enterprise skills. Enterprise activity is also promoted through live projects and competitions, but this frequently extends beyond the core curriculum, as by definition, it demands responsiveness and opportunism, which can’t always be planned for.

Design and Approach

Enterprise skills are introduced in Stage 1: a gallery show is organised, in which students must include a delivery note, price list and brochure, in addition to their pieces. The gallery owner provides feedback, but there is no feedback from customers.

At the end of Stage 2 is a production project: Unit 7 ‘Different Contexts’. Twenty pieces are produced that develop an idea; the students are required to choose one and make 21 identical pieces using a suitable production method. One of these is taken for the course’s collection; the other 20 are sold to raise money for the degree show. In order to do so, the students are required to organise a ‘pop-up’ shop.

During the autumn term of Stage 3 the students identify and hire a venue, display and label their work, create a price list, write a press release, and market the event.

Last year the show was held in a coffee shop on Goswell Road in Clerkenwell for four days (staffed by students); leftover stock was then sold in the Street at CSM and, finally, the remaining collection was taken to a student house for a coffee morning sale.

In this, the second year of running the project, £5,000 was raised for the degree show (the previous year raised £3,000), but a key aspect of the project is for students to see how customers react to their work. Is their collection too safe or too avant-garde to market?

The activity crosses over with the core curriculum. Craft skills and manufacturing processes in producing the collection are taught and assessed in Unit 7, whilst the project management of the pop-up shop, which is student-led wherever possible, is documented in the self-evaluation report, the PPD element of Unit 9. Where a contribution was made it is credited e.g. ‘I wrote the press release’. Some students come forward as leaders and take credit accordingly.

Challenges and Implications

Much current enterprise activity can’t be fully embedded in the curriculum as it is about taking opportunities as they present themselves e.g. in the current year (2011-12) Stage 2 students participated in a project initiated by the Barbican: the Curator of the Bauhaus show at the Barbican gave a talk for the students; they were then invited to create work for the Barbican exhibition shop in relation to the Bauhaus show, which was then selected on a competitive basis; the ten winning students were asked, as an extra-curricular activity, to each put 250-500 pieces into production which then went on sale, including pricing and arranging the outsourcing of manufacture (which might be international). These valuable enterprise skills acquired by the students don’t result in academic credit.

Such projects often rely heavily on staff enterprise skills.

Outcomes

A key benefit to this commitment to a flexible curriculum, accepting approaches from partners and sponsors or allowing students room to project manage initiatives, is that it enables the extension of planned activities. For students, it raises expectations of what can be achieved. It allows students to explore the interface between commerce and creativity.

‘In a way what’s interesting about the pop-up shop is that very often some safe designs do sell very well but actually it’s quite surprising also that some that you might expect not to sell do sell. Actually that is very eye-opening for a student.’
Caroline Broadhead

Future Developments

The significance of the degree show has greatly increased over recent years. This year, for the first time, some graduating students thought the degree show might result in a job offer. This might reflect the zeitgeist, and increased concerns amongst students about spiralling debts. There are many potential career routes for jewellery graduates, and whilst every opportunity that presents itself for putting graduates in touch with future employers is taken, Caroline notes:

‘We are here to get people to the stage where they can decide what they want to do, and be capable of forging their own path.’

Developing Enterprise Skills

‘What I think we get wrong in the higher education environment is that we treat stuff about the world of business in a different way to how we might treat the learning of specialist technical process skills or indeed the development of confidence in creativity.’
Tutor, Central Saint Martins College of Art and Design

Capacity building is at the core of enterprise, where creativity meets business acumen. Enterprise is a honed ability to lead, yet also adapt to changing professional environments and to creatively transform an idea into a business reality. Self-awareness, calculated risk-taking and a collaborative spirit enable an entrepreneurial mindset to succeed.

‘Intellectual property is an absolutely prime example of something we need to do something about from different points of view, and it could well work outside the curriculum, within the college and within curriculum.’
Alex Lumley, Associate Dean of Learning, Teaching & Student Support, Central Saint Martins College of Art and Design

Own-it is the SEE advice centre for intellectual property issues; copyright, design rights, patents, trademarks, branding, confidentiality agreements, licensing and other IP-related contracts. Own-it helps students and graduates to protect and manage their IP in developing their business.

Own-it ran a pilot project at Central Saint Martins College of Art and Design in 2012 with MA Textile Futures and MA Industrial Design students, which embedded learning about intellectual property into the development of the MA students’ final projects.

This included regular meetings with course teams and specialist IP lawyers, which aimed to ensure that the students’ IP rights were identified, cleared and, ultimately, protected.

This ambitious project had qualified success, as the Own-it Programme Manager notes:

‘Our solicitors felt that many students were unable to engage, as they didn’t reach the level in the development of their business or project where they really needed regular access to a solicitor.’
Silvia Baumgart, Programme Manager, Own-it

Whatever form the development of enterprise skills takes, it would appear that the timing and form of support is an essential part in successfully engaging students.

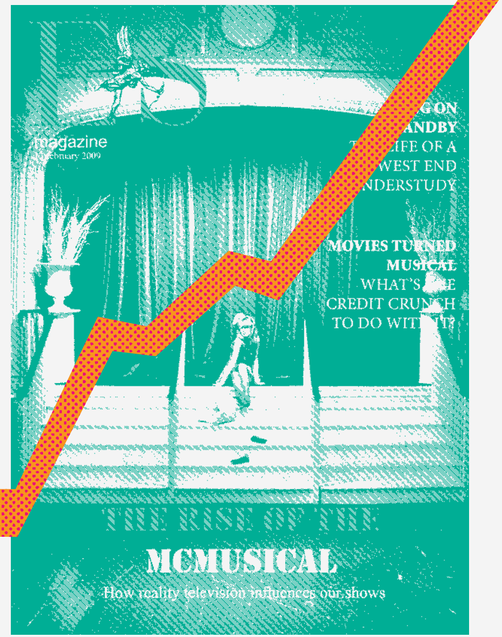
‘Students engage when they feel they are ready.’
Tim Hoar, Associate Director of Enterprise and Innovation, Central Saint Martins College of Art and Design

Postgraduate Certificate Fashion & Lifestyle Journalism

Unit: Major Project Level 7
Terms 1 & 2

Nilgin Yusuf
Course Leader
Academic Manager,
Postgraduate Certificate
Fashion & Lifestyle Journalism,
Postgraduate Portfolio
Glenn Waldron
Pathway Leader
Course Lecturer & Tutor,
Postgraduate Portfolio

Graduate School Media and Communication
London College of Fashion



Nilgin Yusuf
London College of Fashion

‘The very nature of the fashion and lifestyle journalism industry means that many students will work as freelancers and therefore need entrepreneurial skills and, from the outset, students are urged to get their work published and engage in placements where possible.’

Background

‘This is a vocational course, and you’re actually learning about what life is like in the workplace, what life is like being an intern at Vogue, for example, and that was really appealing to me. It’s not a hypothetical course; it’s very real. People come in and talk to you from magazines that exist, and you know their name and you’ve just read their story, and now they’re there talking to you.’
PG Cert Graduate, Executive Editor, Nylon

Students are encouraged to develop an enterprising mindset and use their initiative to engage in the world of journalism and discover new market potential. Industry speakers contribute throughout the course to develop confidence and professionalism. The short boot camp nature of the course invites a range of ages and backgrounds, creating a diverse student body. This also brings very focused individuals who are time-precious and are very serious about the unit.

Design and Approach

The Postgraduate Certificate is a 15-week model; the Major Project consists of 20 credits, and takes place in weeks 11-15 of the course.

The assessment is holistic; a body of well-researched and appropriate editorial material is produced for a specific area of fashion or lifestyle journalism, alongside a 2,000 word research report. Students need to produce an original idea, but one that can add value to an existing market place. Learning outcomes are met through a technical and analytical approach, integration of qualitative and quantitative research, and the contextualisation of critical evaluation and successful creation of final product (blog, website or magazine).

The Major Project teaches students that to be ‘employable’ is to recognise the need to contribute new and innovative ideas to a market, not to create a new model entirely that may be unrealistic or unachievable upon graduation. Research, analysis and subject knowledge are weighted with four learning outcomes attached to them, and communication/presentation and Personal Professional Development (PPD) are weighted with two learning outcomes attached.

Students consider what their contribution could be to the industry and which path they will take to achieve this. International students are encouraged to write about London life and publish their work in their home country, therefore, understanding their home market, and boosting their employment chances upon graduation. Whilst on the course, students have had work published in India, Sweden, Canada, China, and Denmark.

Peer presentations and individualised industry feedback are integral to the unit, which offer students the opportunity to reflect and analyse diverse markets. Students are offered the choice of creating a supplement based on an event, emerging market or relevant theme, professional or journalistic blog, or creation of a fanzine, culminating into a portfolio. Upon graduation, the editorial material and research report can be presented at the interview stage with potential employers.

Challenges and Implications

The course is, by its very nature, fast-paced and deadline driven. One of the limitations is that this allows limited time to reflect on skills; rather, students seek to embark in industry as soon as they have completed. However, this balances with the positive student feedback of the boot camp vocational style.

A work placement within the course has been considered, which would suit the nature of the course, but time constraints would not have worked, and would have meant that holiday time would have been needed.

Outcomes

Communication and confidence are developed through pitching an idea to peers and through sourcing and undertaking industry interviews. Time management is critical as this is a short six-week project, so effective organisation is required. Market awareness and the intuition to spot a gap in the market furthers entrepreneurialism. Around half of the cohort tend to have placements lined up, but all students are offered an exit tutorial, as well as sessions on CV writing, marketing, interview techniques and freelancing. As an example, a graduate now works for the Glasgow Herald as the Fashion & Lifestyle editor – a role created for her following presentation of the Major Project to the editor who was impressed with her foresight and could see that she could bring something to the current title.

Future Developments

The course has now run successfully for ten years, but there has never been an exhibition of the project work. An online tool would be an effective teaching resource and showcasing of best practice.

Tracking of students would showcase the different pathways into the industry. In terms of students’ future employability and entrepreneurial potential, this could be an excellent way of celebrating the course and its potential.

The structure of the course could be a cost-effective and time-effective model for the Graduate School. The 15-week model of the course could be adapted to other courses with a portfolio nature, such as Styling or Visual Merchandising courses.

Resources

An archive of projects is available at John Princes Street, held by Nilgin Yusuf, Course Leader and Academic Manager, which are shown to new students embarking on their final major project.

‘Employability is having the skills and abilities to practice professionally. Life skills which include: emotional intelligence, self-efficacy; confidence, team-working, communication; being enterprising – a way of doing that enables students to act in the world.’

(Ball 2008: 4)

WHAT DO WE UNDERSTAND BY EMPLOYABILITY IN CREATIVE DISCIPLINES?

Employability is not just about getting a job. Conversely, just because a student is on a vocational course does not mean that somehow employability is automatic. Employability is more than developing attributes, techniques or experience just to enable a student to get a job, or to progress within a current career. It is about learning, and the emphasis is less on ‘employ’ and more on ‘ability’. In essence, the emphasis is on developing critical, reflective abilities, with a view to empowering and enhancing the learner (Harvey 2003).

The ability to articulate learning and raise confidence, self-esteem and aspirations seem to be more significant in developing graduates than a narrow focus on skills and competencies. It seems that some employers, and many students, continue to value the broadest understandings of employability and higher education learning in developing their professional identities (Pegg et al. 2012: 9).

Employability is about students finding a space in which to practise and situate themselves in a context, relevant for their future career, whether as an employee or as a self-employed practitioner. Course curriculums encourage an ability to work independently, without direction, and to apply knowledge appropriately.

The curriculum is designed to communicate and make students aware of the possibilities and the context of their chosen career, and also be well informed about a particular industry. However, this needn’t compromise a student’s ambition or creativity. There was widespread concern that the definition of employability needs to include a subject context, as one course leader notes:

‘I think that sense of participation and/or position within the profession, within the milieu generally is important. And subject knowledge allows that.’

Successful pedagogy for employability approaches include experiential learning – an emphasis on exploration, learning by doing and reflection in authentic contexts – ideally mixed with rather than simply replacing existing approaches. The vast majority of studies suggest that active learning by doing is what works in relation to many employability skills, particularly for communication, working with others, time and personal management and problem solving (Pegg et al. 2012: 45).

‘A real understanding of the context that the students are going to go to is absolutely the key to employability; that students understand the ways of thinking that exist outside of an academic environment and can adapt their own ways of thinking with reference to that.’

Tutor, Camberwell College of Art and Design

BA (Hons) Fashion Management

Diploma: Professional Studies

Sally Bain
Senior Lecturer
DIPS Co-ordinator

School of Management & Science
London College of Fashion

‘I really feel as though I have learnt how to channel my previous experience and existing skills into a real and professional environment, whilst also being encouraged to learn new skills and gain new experiences. I have been incredibly lucky; my manager and team have been incredibly supportive and have not tried to change me in any way, but rather have tried to steer me in the right direction.’

BA Fashion Management Student who engaged in a placement at The Disney Store as a Buyers Assistant

Background

‘The placement year exceeded my expectations, as I am a genuine part of the team and a valued member of staff. I have been given real responsibility and I am acting in the Merchandising Administrative Assistant role. I am not just an ‘intern’; I am actually an ASOS member of staff, and the work I do is appreciated and valued. I especially noticed this when the suggestions I made from my University Report findings were actually taken on board and implemented within the Department. I never thought when I started that I would be given this opportunity; it is a great feeling to be heard and have my ideas rolled out. The placement year has allowed me to develop as an employee and as a student. The experience has been invaluable as I have learnt so much the past year and have grown in confidence. I now feel capable of working within the fashion industry and have gained a great understanding of the buying and merchandising roles.’
BA Fashion Management Student, Merchandisers Administrative Assistant, ASOS

All courses within the Management and Science School aim to have strong employability emphasis; however, placements, especially long-term placements of 6-12 months, provide the best opportunity to learn through application and to develop work orientated skills.

Employability is introduced at an early stage with ‘Introduction to Employability’ sessions at the end of Year 1. Preparation for Industry sessions are delivered in the Autumn term in Year 2 (via FBRS, BAFM DIPS Co-ordinator and industry speakers). There is also a Fashion Consultancy Project (Year 2, Term 3) where BAFM students demonstrate enterprising skills in finding and negotiating a company client. New in the Spring term of 2013, BAFM will be continuing P4I sessions with an industry expert to hone enterprise and employability skills preparing for placement and/or the workplace generally. These sessions will engage all students.

Design and Approach

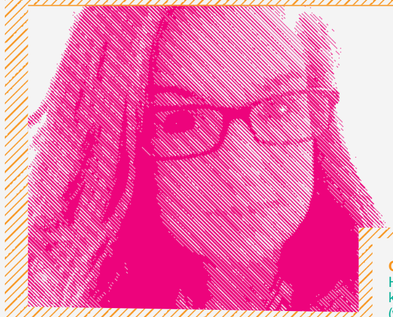
The Diploma in Professional Studies (DIPS) marries academia with real life experience, through application and integration, which unifies and strengthens pedagogy. Teaching on the course is ‘facilitating’, and students are informed and led, but ultimately make their own destiny.

For all students, Autumn term lectures and activities include guest speakers relating to employability, such as TK Maxx, John Lewis, Tesco, Debenhams, Triumph and other major fashion brands and retailers. The BAFM academic team led by the DIPS Co-ordinator has, over the past two years, ensured that the emphasis in the Preparation for Industry session is relevant for the whole cohort regarding employability skills - around 130 students. While there is key information delivered about gaining a placement, all students are learning about how to gain key employability skills (i.e. CVs / interview techniques) and how to act and engage in the professional world. Fundamentally, this curriculum component develops the vocabulary in which students can present a confident, plausible and legitimate voice in the fashion and, in some cases lifestyle, industries.

The students are coached to speak, write and present themselves in a professional sense in all capacities. Students are also invited to engage in an Erasmus experience, a Study Abroad experience for one semester during the Placement Year with one of the BAFM-approved institutions in Europe, India, New York or Australia. This – combined with a Placement either in that country, another country or in the UK – is strongly promoted to students as being a very positive option that can enhance the Placement year.

Students who want to engage in the DIPS Placement Year complete a Placement Application Pack and have an Interview Tutorial with the DIPS Co-ordinator. Successful applicants are then referred to FBRS for placement coaching and brokerage of suitable placements. These placements are agreed between FBRS and the DIPS Co-ordinator. The selection process is based on a variety of skills, and is not an automatic right for students to be selected. This is a clear reflection of the world of work. Students must demonstrate both soft and hard skills in order to be accepted onto the programme. There is also competition in securing the most sought-after placements.

For the successful achievement of the BAFM DIPS, there are four components to achieve that are assessed holistically. The DIPS Placement Year is promoted as just that – a year.



However all students need to complete:

- A minimum of 30 weeks on placement (or one semester for Study Abroad and then a placement to complete at least the minimum weeks)
- A 5000 word Placement Project report
- A 2000 word reflective log
- 2 positive feedback reports from Placement visits by the Academic DIPS Co-ordinator gained from visits to the students and their Line Managers.

Formative assessments via the industry visits by the DIPS Co-ordinator, and the Placement Project Proposal that students must submit for feedback and approval by the DIPS Co-ordinator are a vital part of the learning process. In terms of the report, there is a significant emphasis on research, and learning is rooted in both experiential learning alongside academia. Undertaking this Placement Project can often be the springboard for the topic and further research when they return to their final year at university and undertake their Dissertation. In addition, BAFM students report that their Placement Year greatly enhances their time management and prioritising skills, which also enhances their performance in their final year. All this also benefits their future career prospects. Reflection, deeper knowledge, experiential learning and peer learning are key elements in exploring employability in the curriculum component.

The students who return from the Placement Year take part in the ‘Preparation for Industry’ sessions scheduled by the DIPS Co-ordinator, in order to share their knowledge with the new Year Two students in the Autumn term who are considering undertaking the DIPS Placement option, but this sharing is also relevant to all students in that cohort regarding employability skills.

Challenges and Implications

Having a dedicated DIPS Co-ordinator who is the key ongoing point of contact with Placement students (who often are in need of pastoral care), who can respond immediately to any student concerns, and who also undertake two industry visits as well as organising and formatively assessing the Placement Project Report, is essential in making the Diploma in Professional Studies work effectively. It allows students to be formatively assessed and evaluated, and enables interaction and progress to be monitored.

The nature of the industry placements, alongside the academically rigorous written component of the unit, means that some international students may struggle with the Diploma in Professional Studies. With regard to international students being able to stay in the UK after graduation due to visa restrictions, there may be further challenges in terms of addressing their employability on a global level.

Outcomes

‘The School’s organisation, planning and management of placements. Linking with this was the Panel’s commendation of the School’s relationship to industry and how this had informed curriculum development, delivery and graduate employment.’
The Quality Audit & Review for the School of Management & Science (November 2011)

The students have more gravitas and have developed a deeper thinking, which feeds back into their final projects and dissertation. Two-thirds of BA Fashion Management 1st class degree classification was achieved by Placement Year students. There were a greater proportion of placement students who got a 2:1 classification than non-placement students; 20% of these students went straight into jobs with their placement company.

BA (Hons) Fashion Management students are extremely successful in engaging in the graduate employability programme – FirstMove. Over half of these students selected to join the First Move Programme in 2011/12 had completed the Diploma in Professional Studies.

Future Developments

MSc International Fashion Management will join the BA (Hons) Fashion Management students in the Preparation for Industry series. The different courses will interact and undoubtedly bring different experiences and aspirations to the table, both academically and personally.

Introducing a more internationalised curriculum by looking at the wider job market and a greater move to international placements and study abroad opportunities will add breadth to learning. FBRS will work closely with the (DIPS) Co-ordinator to develop further international placements and advise students on international application processes.

More tracking of career paths after placement could effectively feed back into the curriculum, become a learning resource, and promote best practice. This would enable course networking more effectively and engage with alumni to speak to students.

Resources

Workflow.arts: A day in the Life... BAFM academic research project by Karinna Nobbs and Sally Bain

BAFM study abroad video showcase: Sally Bain initiative that will go online

VLE Blackboard: Articles on employability and enterprise

Working with Industry

In order to engage professionally students must have a practical knowledge of the appropriate industry which is gained through contact with that industry. In some courses, this is achieved by providing an optional placement year within a Diploma in Professional Studies.

Many courses benefit from sponsored student projects whereby students are asked to respond to a live brief provided by a real client. For example, over 1,000 students a year at CSM participate in sponsored projects. These projects contribute significant income to courses, resulting in enhanced teaching and technical support (projects start at around £10,000 plus VAT). These projects impact hugely on the curriculum; for example, a project undertaken with Microsoft on BA Product Design might last ten weeks and will form the basis of the curriculum during this period.

The value of having real clients can't be overstated.

'It changes the tenor of a project because there is a client, and with a very definite client there is all kinds of enterprise and employability learning going on; it immediately causes students to think and act in different ways; you can't synthesise it.'
Course Leader, Central Saint Martins College of Art and Design

However, courses wanting to reap the benefits of client-led projects must be willing to accept the challenge.

'An understanding has to be reached with the external partner, and this is part of developing the relationship. There is a timeline in professional life which enables a building or project to exist; at the same time, there is an academic timeline. Therefore, you have two very different rhythms acting simultaneously and in parallel, so moments of potential crossover between the two when both parties are in a productive position are rare and take time to negotiate.'
Colin Priest, Course Leader, BA Interiors and Spatial Design, Chelsea College of Art and Design

When working with industry, the inflexible college timetable can conflict the industry's schedule. It's not just about securing funding schemes but also about trying to build a reputation across the various practices.

'The pressure of working with clients is extraordinary. It's much easier to just deliver your curriculum with the staff you have. But if you want to challenge your students, if you want to give them the latest opportunities, you have to put your foot outside of the door and work with the industry.'
Course Leader, Central Saint Martins College of Art and Design

Engaging students in peer-to-peer assessment and inviting external specialists to debate students' approaches and solutions can not only make assessment more real and relevant, it can also make it more accessible and understandable. In an ever-changing environment, what is 'right' today may not be right tomorrow; thus, situating learning in a real or well-simulated environment provides opportunities to assess in a way that is fit for purpose (QAA 2012: 24).

BA (Hons) Theatre and Screen: Technical Arts and Special Effects (TASE)

Unit: TASE 5 Life Modelling and Advanced Moulding and Casting

Allan Sly
Senior Lecturer
BA (Hons) Theatre and Screen – TASE

Wimbledon College of Art

'We actually recruit most of our sculptors from Wimbledon. The fundamental sculpting skills that they're learning are very appropriate for our business and they tend to be able to fit in very easily because they've got a very strong foundation in sculpture.'

Liz Malinowski
Production Manager, Merlin Entertainment

Background

The Technical Arts Course was initially designed with employability in mind. In the creative industries, particularly film and television, there is a real need for creative practitioners and the curriculum is tailored to introduce a wide range of skills needed by these industries. Since the formation of this course many of our graduates continue to find employment in both film and television and the exhibition industries.

Design and Approach

The curriculum is constructed and reviewed by practitioners who are professionally active and who are familiar with current practice in the industry. The visiting lecturers who teach the individual components are also experts in their own particular fields of expertise and engage fully with the students during the period of the projects. In some instances, the final work by the students is designed and made for particular performances and or exhibition.

During the period of the project, the work is formatively assessed and critiqued by the visiting lecturer and the students. This process is similar to the models of good practice in the collaborative industries. The students are introduced to the particular specialism/component either by visits to studios or by film presentations from the industries that have a particular interest in the skills being taught on the project. The project is summatively assessed, and students are required to produce photographs for inclusion into a professional portfolio that will be presented in the final year degree show, which is then seen by representatives from the industry on Industry Night.

Challenges and Implications

The limitations to the above approach are that it is extremely expensive in tutor time, as many of these skills require an initial hands-on approach. A wide range of specialist materials and substances are used, which require careful monitoring; these materials are also very expensive.

In order to meet the expense in terms of tutoring time, we have resolved this issue by actively seeking funding from the industries that benefit from the skills we teach, and that is why we are able to teach life-modelling and advanced moulding and casting because of the funding we receive from Merlin Entertainment.

To resolve the materials and substances concerns, we have also forged a link with WP Notcutts, who supply materials to the film and television industries. They deliver practical workshops to demonstrate the materials that students are likely to come into contact with during their professional career. They also provide a support programme of telephone advice on any products a student might be using. Finally, they award both a materials prize and an excellence award to a graduating student.

The implications of the above are that if for any reason these companies withdrew their support, we would have to drastically restructure the course. Aware of this, we are actively pursuing other industries to encourage more industry support.

Outcomes

The advantages to the above approach is that students find employment with companies of their choice, and employers/companies find students with the creative skills needed for their industries. This will continue to work as long as we are not complacent about the changes and innovations that are taking place in the industries, and adapt accordingly.

Future Developments

Because of the involvement of some of the major names in the industry, namely Merlin Entertainment (the second largest entertainment company in the world), other companies want to be involved with the course, the latest being Artem Special Effects. We have recently made a small start with this company (by receiving from them a prize for a graduating student), and we feel sure that more can be developed.

A Place For Work Experience

Most academics can see the benefits of work experience. Often the students' positive and negative reflections of their experience and their methods of obtaining it are the most valuable part of this unit, and this is usefully disseminated to peers across the year groups. Work experience can be industry placement, self-initiated or group projects, voluntary work, social or community-based projects.

The longer term placements can lead to future employment, and can also inform students' final major project. Those who opt for a year out from campus, choosing the diploma in professional studies where offered, often make up the highest level of completing graduating students. They become much more professional in their approach, but more experimental as well, and are keen to return to university to have the final year to express themselves and develop a very personal body of work.

This experiential learning is empowering, and students are learning on a different level in real-life situations. Because it is pre-graduation, there is less pressure for it to lead to immediate employment.

MA Conservation: Books and Archival Material

Work Placements

Jocelyn Cuming
Course Leader
FdA Conservation: Book Arts;
Pathway Leader,
MA Conservation: Books/Archival Material
Tamiko O'Brien
Associate Professor
Associate Dean and Head of School
of Art at The Cass
Faculty of Art, Architecture and Design
London Metropolitan University

Camberwell College of Arts

'The MA students will often choose to do a work placement; it isn't a requirement of the course or assessed. It's simply something they need to get under their belt, to have a viable CV when they leave the course and also to develop their professional network. During their time on the course, they will all work on a Live Project, they will take on a project that is negotiated with an external institution – this could be a museum, an archive, etc., and they will work on something from the collection. They will have to negotiate with the institution about the extent of the conservation they plan to undertake and will need to focus on the intended use for the artefact after treatment.'

Tamiko O'Brien

Background

The placements, undertaken throughout the course, connect students with real industry issues as well as introducing them to various key institutions and professionals. Dedicated members of staff keep abreast of industry developments.

Design and Approach

Students keep a technical log, therefore they write up the experiences quite critically. Another aspect we think is so important is the context of the object; placements give you that wonderfully rich contextual experience.

The technical log is assessed, and in a way the content (recorded) is very appropriate. The context of the object actually changes what you might do in relation to the treatment of the object. It also enables students to see the volume of work. Often when you're teaching conservation you're trying to make students very careful; you are trying to say to them "don't rush or hurry". However sometimes they end up with a distorted view of what conservation actually means if they can't place it alongside the huge input that places like the British Library have, where every week literally hundreds of books are coming into the studio. So this balances out that kind of situation where they think there are one or two objects to be dealt with.

Challenges and Limitations

'This does require a lot of staff time as it is very important not to let there be any slippage, so at least once a month I go to the V&A and see what the students are doing and talk to the provider. I try to visit (half a day) every provider every month; there are six main providers and others, such as the Foundling Museum with a wonderful Handel collection, and within the University others such as the Kubrick archive.'
Jocelyn Cuming

A 'disadvantage' is that any project or placement requires a long lead-in time and a plan for each student. There are some established relationships with institutions, but, for example, recently a student's specialist area could only be supported by working with a private studio, and in this case, there was a need for a special visit to risk assess the placement.

Outcomes

In the actual placements there is an element of teaching; therefore, time for planning for the placement provider is important; this is a reciprocal relationship, so it is important.

'I was impressed by the attitude of the placement providers who took on the responsibility of ensuring that students had a useful and meaningful experience. An example would be of a placement (for a BA student where placement featured as part of a unit) where the archive was moving, and there was the potential of the placement only being about lugging boxes, but actually the conservator was careful to programme the three weeks so the student learnt the most; every day was of value and there was very good feedback for the students and she learnt a huge amount, not just practically, but about the context of the archive itself and critical thinking around the subject area. I have found the placement providers excellent, and realise the importance of a tried and tested provider to avoid negative experiences – a lot of this is down to the staff team, i.e. Cuming, and a lot of hard work.

The conservation industry take this seriously, they know how important placements and live projects are for the study of the subject. It is a bit of a liability for them and they have to know what they will do with the student so some providers do say NO, even though they have said YES in the past, they all need about eight months run-in time e.g., September for an April placement. We need to plan a schedule, and have now set up databases tracking each student in relation to live project acquisition and placements.'
Tamiko O'Brien

To build on this, this year we have an event during the degree show to invite placement providers and institutions that have provided live projects to come and have a drink and look around and to thank them for their support. We are very careful to send out polite, formal letters and emails to maintain good relations with the hosts. The students realise all this and are grateful; they are briefed on work placement etiquette and go on to have great experiences.

'In terms of transferable skills and professional practice, this is something that we need to develop in the curriculum... entrepreneurial, project management skills are important and need to be emphasised, as the course can be quite directed with a lot of workshop blocks. We have motivated students but we could do with more work about how you manage your time, how to manage a project; this needs more emphasis.'
Tamiko O'Brien

There was a review last year to look at Conservation courses run from Camberwell College of Arts – FdA, BA, PG Dip and MA. What was apparent was that the majority of the FdA students had already had a career and were looking to re-skill; BA students needed to do an MA (industry requires an MA) before taking on any professional roles; many of the MA students had not studied UG Conservation but had BAs in related subjects (Fine Art, English Literature, Curation).

The Conservation team analysed this and proposed that instead we should offer a two-year MA/extended full-time so that students have time to develop skills and do a work placement. Doing a summer placement they get to know the subject enough to have confidence in the second year to do a project at a fairly professional level. We offer two Pathways; Art on Paper and Books and Archival Materials, specialising in two very particular areas, rather than spreading too thin by covering too many areas.

Resources

The most important resources are really the staff team, a vital combination of permanent staff and ALs who are independent professional conservators, and run their own businesses. Of course, there are the well-equipped workshops and studios and technical expertise and the placement opportunities, paid and unpaid, which teach skills and provide networking/job opportunities.

WHAT CAN WE ACHIEVE THROUGH LEARNING AND TEACHING FOR ENTERPRISE & EMPLOYABILITY?

Within an integrated strategy of teaching, learning and assessment designed to help students develop and demonstrate entrepreneurship and employability, the educator may consider the following shifts of focus:

From case studies to emerging situations
Enable students to shift from an abstracted study of the past to developing knowledge and skills that help them adapt to changing and future environments.

From abstract problems to innovation
Enable students to shift from critical analysis of abstract problems towards an approach based on innovative and creative thinking. This makes them better equipped to tackle future scenarios and challenges.

From passive learning to active learning
Enable students to shift from traditional learning, where they expect simply to 'receive' knowledge, towards situations in which they are actively involved; thus developing understanding through participation.

From objective analysis to subjective experience
Enable students to shift from objective detachment towards a more holistic appreciation of a particular topic or scenario. They enable students to consider their own emotional responses to learning situations and challenges, and how this can influence their associated understanding.

From text-heavy communication to multimedia communication
Enable students to shift away from an emphasis on written communication and embrace a wider multimedia approach. This may employ assessments that involve students developing a range of communication styles and skills, including small group presentations and using online forums; preparing and running debates on contemporary issues; developing and presenting visual communications, such as posters; and internet communication. Students may be required to tailor these products to a range of audiences.

From neutrality to personal perspectives
Enable students to shift from an emphasis on neutral comment to the exploration of more personal perspectives. This also help them to develop skills pertinent to influencing and persuading others. Students develop qualities in these areas, gaining practice through, for example, group work and live projects involving feedback from different viewpoints.

From formal activities to authentic activities
Enable students to engage more with industry and consider real world scenarios and issues. They provide authentic assessments for students. This enables students to develop the complex attributes and skills that later enable them to pursue whatever path they choose.

From fearing failure to learning from failure
Encourage students to embrace failure as part of the learning process and help them develop strategies and skills to reflect on and evaluate these experiences. They may design assessments requiring students to develop multiple solutions and to reflect and review how they developed them. Students may also be asked to record their development in a learning journal or blog, perhaps prompted by questions such as 'what did you learn from the incident?' and 'what might you do differently next time?' They are encouraged to identify causal connections and find alternative routes to success.

From dependency to self-reliance and resilience
Encourage students to develop self-reliance and confidence, which will help them to address issues and problems in strategic ways. Educators also place an emphasis on the development of resilience and persistence, equipping students to see their projects through to fruition (QAA 2012: 25-26).

Further Resources at University of the Arts London

The Art of Enterprise and Employability in Art and Design HE is a space for learning and teaching development and for staff and students to share ideas and support practice in embedding enterprise and employability practice within the curriculum.

http://process.arts.ac.uk/category/project-groups/enterprise-and-employability-curriculum

Artquest (SEE) encourages critical engagement and provides practical support to visual artists throughout their careers.

http://www.artquest.org.uk/

Artsmart at UAL is a programme of talks and workshops designed to help students and recent graduates get ahead in the creative industries. The event takes place over two days and gives students and graduates the chance to develop skills, get advice and network with a wide range of industry professionals.

http://artsmartlondon.co.uk/

ArtsTemps (SEE) is the UAL in-house recruitment agency placing students and graduates in paid 'temping' roles within the University.

http://www.ualartstemps.co.uk

Bite Size Guides (SEE) are free practical sessions and workshops providing students and recent graduates with hands-on exercises on a variety of topics, to help develop enterprise and employability skills and knowledge.

http://see.arts.ac.uk/events/viewevents/

Creative Opportunities (SEE) is the UAL job vacancy and work placement website for students and graduates and advertises hundreds of creative job and internship opportunities each month.

http://creativeopportunities.arts.ac.uk

Enterprise Awards (SEE) is an annual awards ceremony during Enterprise Week recognising and rewarding UAL staff and students for their enterprise achievements.

http://see.arts.ac.uk/

Enterprise Collective (Camberwell, Chelsea and Wimbledon) draws on the Colleges' unique knowledge, resources and creativity to offer innovative businesses solutions to industry and external partners at every level of enterprise. Its services focus on Connecting, Creating and Collaboration.

http://www.camberwell.arts.ac.uk/enterprise/enterprise-collective/

Enterprise Week (SEE) is part of Global Entrepreneurship Week, and gives UAL students and recent graduates the skills they need to take or make opportunities and get ahead in the creative industries. The week is full of talks, practical workshops and guest speakers designed to help students work for themselves, go freelance or start their own business.

http://see.arts.ac.uk/

Fashion Business Resource Studio (FBRS) links London College of Fashion (LCF) talent with the fashion industry. FBRS have built and sustained existing networks, and developed new relationships in the fashion and lifestyle industries. FBRS is committed to LCF students and graduates to provide every opportunity to link industry with talent.

http://www.fashion.arts.ac.uk/enterprise/fashion-business-resource-studio/

Innovation Centre
Central Saint Martins Innovation Centre harnesses the creativity of staff and students to accelerate the development of ideas, research and businesses as well as offering training and venue hire.

http://www.csm.arts.ac.uk/innovation/

FirstMove is an initiative from the Fashion Business Resource Studio supporting LCF students make the transition from education into the world of work. Its overarching aim is to help forge collaborations between LCF and the fashion & lifestyle industries in order to ensure recruiters turn to LCF when seeking the best new fashion talent. The online portfolio and CV database allows students and graduates to showcase their skills and ability to industry and enhance their chances of securing job roles within the creative sector.

http://www.lcffirstmove.co.uk/

Own-it (SEE) is a free intellectual property (IP) advice service for all UAL students, graduates and staff. Own-it provides IP knowledge, support and advice through events, online resources and an online enquiries system, helping creative practitioners to protect and manage their IP and recognise the value for the growth of their business.

http://www.own-it.org/

SEED Fund (SEE) is a competitive grant open to all UAL students and recent graduates and supports the development and funding of creative ideas and early stage business proposals into sustainable businesses or practices.

http://see.arts.ac.uk/

Showcasing Bursaries (SEE) is a micro grant to help UAL students and recent graduates with the financial costs of attending or showcasing at industry trade shows, exhibitions and competitions.

http://see.arts.ac.uk/

Showtime is the fantastic free portfolio site, where graduating UAL students can take advantage of creating a free profile to host images, video, biographies, contact details and more, with a URL they can keep forever. The site attracts over 160,000 worldwide hits a year and has had numerous success stories.

http://showtime.arts.ac.uk/

Student Enterprise and Employability (SEE)
Centre helps all UAL students and recent graduates to fulfil their creative and economic potential as entrepreneurs, employees and professional practitioners. SEE builds a bridge from student experience to a sustainable working and professional life and provides a wide range of events, workshops, networking, web resources, information, case studies, funding and employment opportunities.

http://see.arts.ac.uk/

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BA Acting and Directing students collaborate in a production in the Studio Theatre, June 2012
Photo: Sophia Stocco

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BA Surface Design student ceramics to celebrate the Queen's Diamond Jubilee

BA Surface Design students create Valentine's Day cards for Paperchase

BA Surface Design students take part in Grayson Perry Late at the British Museum

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French artist Suzanne Arhex stands beside her artwork
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